

ENGLISH  
RENAISSANCE WOODWORK  
1660-1730

A SELECTION OF THE FINEST EXAMPLES OF  
MONUMENTAL AND DOMESTIC WOODWORK OF THE  
LATER RENAISSANCE IN ENGLAND

CHIEFLY OF THE PERIOD OF

SIR CHRISTOPHER WREN

BY

THOMAS J. BEVERIDGE

ARCHITECT  
EDINBURGH

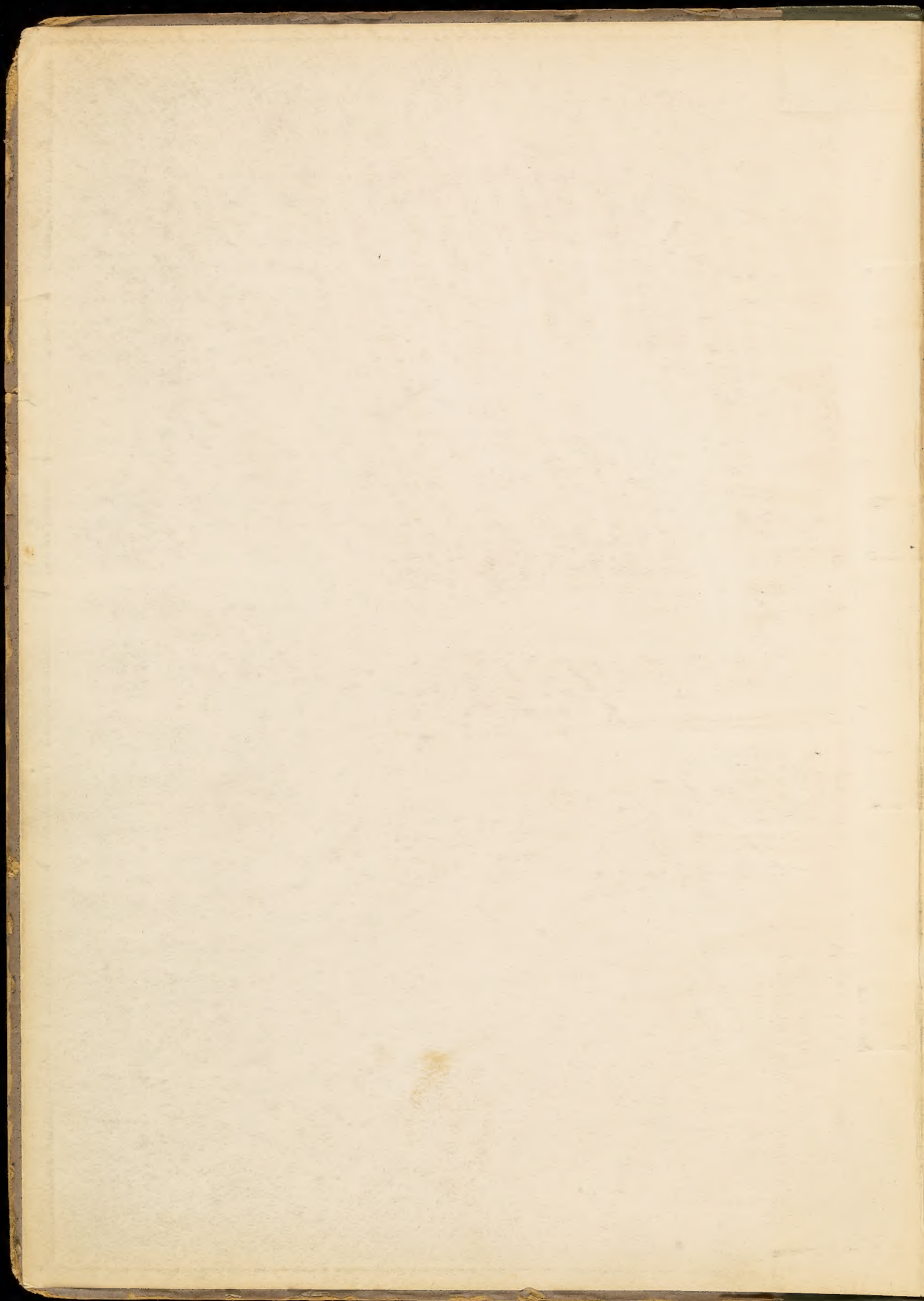
EIGHTY PLATES OF MEASURED DRAWINGS, ILLUSTRATING THE CHOIR STALLS,  
ST PAUL'S CATHEDRAL, THE DECORATIVE WOODWORK OF HAMPTON COURT  
PALACE, THE COLLEGES OF OXFORD AND CAMBRIDGE, AND VARIOUS DETAILS  
OF STAIRCASES AND CHIMNEYPieces, TOGETHER WITH  
INTRODUCTORY AND DESCRIPTIVE TEXT

ARCHITECTURAL BOOK PUBLISHING COMPANY, *Inc.*

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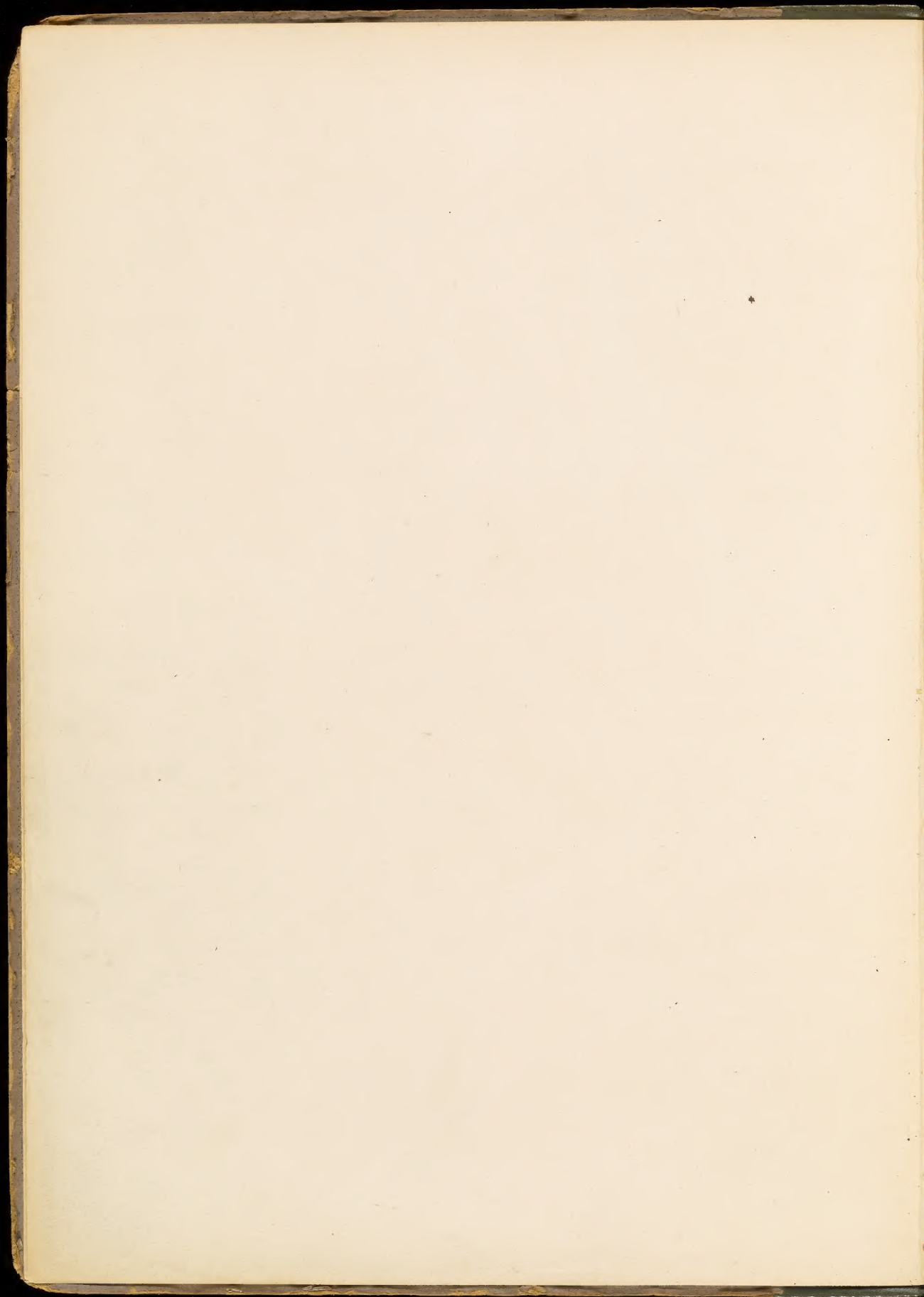
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## PREFACE.



IN 1910 I found that I had an opportunity for a prolonged measuring tour. On the advice of Mr John Kinross, R.S.A. of Edinburgh, I began to study the woodwork of the period of Sir Christopher Wren, with the object of publishing drawings of it in book form later on. This volume is the result of my tour. It embodies the labours of five years, and was nearing completion when war carried me to other fields and made publication impossible.

Architects are often called upon to carry out work in the style of a particular period, and very few have the time or the opportunity for making an exhaustive study of any original subject. It is hoped, therefore, that this volume will be of some practical use to those who are engaged on work of the Late Renaissance, and also that it may be the means of drawing attention to the very beautiful woodwork of that period with which England is so richly endowed.

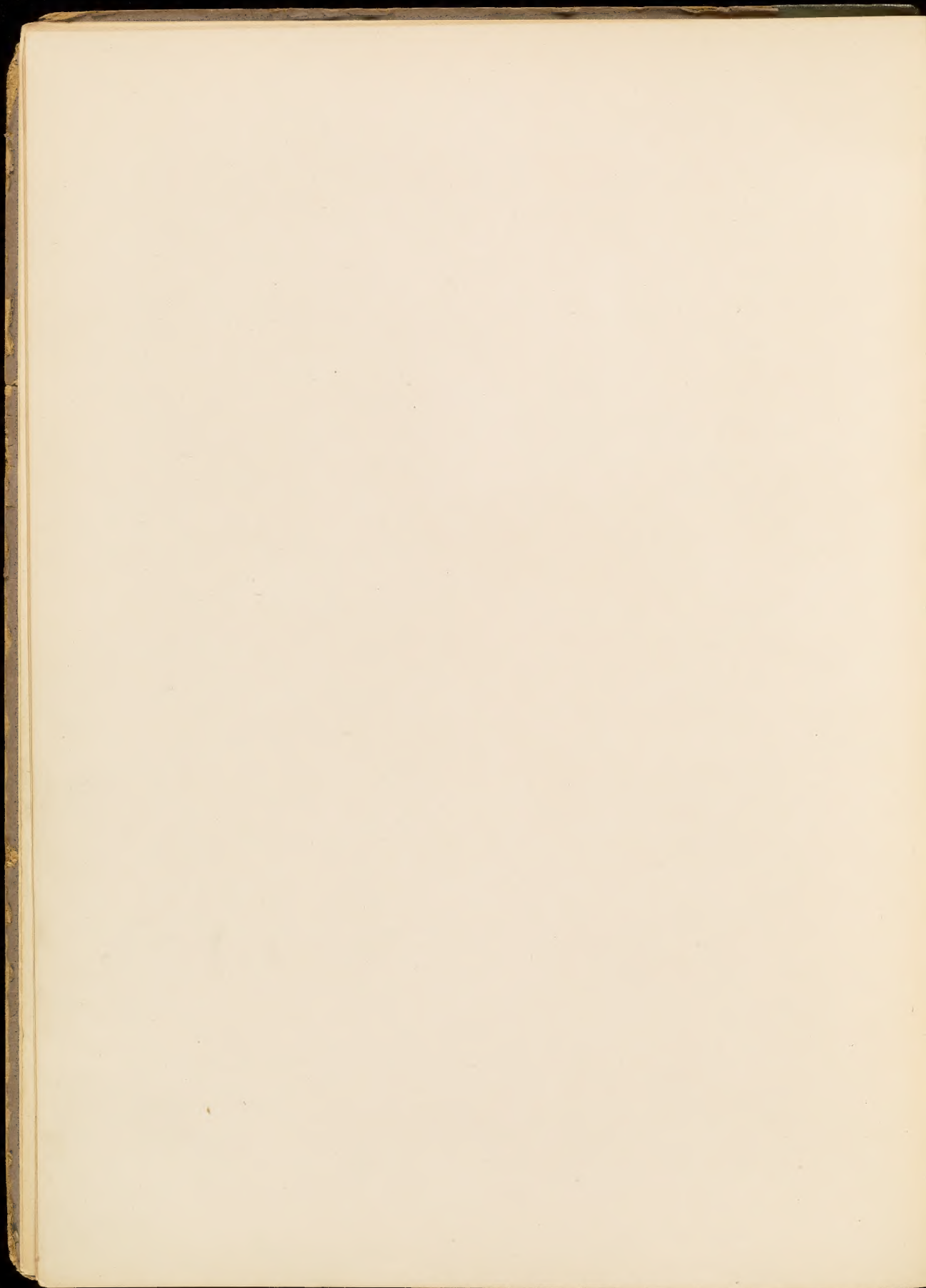
I have not endeavoured to display a complete series of examples of Late Renaissance woodwork, but have given chiefly a selection of the superb work of the Wren period. With the exception of the ground Plan of St Paul's Cathedral all the Plates have been reproduced from drawings prepared by myself from actual measurements and sketches made and plotted on the spot.

I wish to acknowledge my indebtedness to the Dean and Chapter of St Paul's, the Lord Chamberlain, the Masters and Bursars of the Colleges of Oxford and Cambridge, and to other officials, for facilities kindly granted me in preparing measured drawings for this work.

I am also indebted to Mr John W. Simpson, President of the Royal Institute of British Architects, for permission to reproduce the large plan of St Paul's Cathedral, and to my friend Mr George Hubbard, F.R.I.B.A., F.S.A., for leave to illustrate the Cartouche from Winchester College Chapel.

THOMAS J. BEVERIDGE.

22 AINSLIE PLACE,  
EDINBURGH,  
*October 1921.*





## INTRODUCTORY REMARKS.



THE disturbances of the Civil War (1642-52) and the troublous times that followed made progress in the Arts, and particularly in Architecture, almost impossible. At this time, among the few who were in a position to build in a lavish manner was the fourth Earl of Pembroke. He commissioned Inigo Jones to rebuild the South Elevation of Wilton, which had been destroyed by fire in 1647. Inigo Jones was at this time completely imbued with the spirit of the Renaissance Italian Architects, as is shown in the decorative woodwork of the Double and Single Cube Rooms at Wilton. By his introduction of Classical *motifs* a transitional note was struck, which changed the mode of architectural expression, and incidentally laid the foundation of our Late Renaissance woodwork.

On the death of Inigo Jones in 1652 there was a pause in Architectural development in England. During the years 1651-72, however, Architecture and the Decorative Arts flourished in Holland, then the most prosperous country in Europe. There was everywhere in that country a demand for skilled craftsmen, and the richness and beauty of their interior decorations evoked universal admiration. At the Restoration in 1660 many of the Royalists, men of high intellectual attainment who had made themselves acquainted with the best of what Holland was producing, returned to England fired with the spirit of æsthetic achievement. This spirit, encouraged by Charles II. and later by William III., resulted in decorative woodwork in England reaching an exceptional degree of excellence.

By 1671 architectural activity in Holland was beginning to ebb, and many skilled craftsmen emigrated to England. This was the year in which Grinling Gibbons was discovered by Evelyn, and it was about this time that Sir Christopher Wren was appointed Surveyor-General of His Majesty's Works. Evelyn, anxious that Wren should employ Gibbons, brought him to the notice of the great architect, and this led to their long association and collaboration as architect and craftsman. The carvings of Grinling Gibbons are famous for their marvellous technique, and everywhere display his great genius as a creative artist. It is generally believed that he was of English parentage although born at Rotterdam in 1648.

In his woodwork Wren differed from Inigo Jones in that he was untouched by the Renaissance Italian influence, his studies having taken him for a time to France. But although essentially English in character his work displays Dutch rather than French tendencies. This leaning towards the Dutch School can be observed in the woodwork at Hampton Court Palace, which, however, shows some resemblance to the work of Daniel Marot, the favourite Huguenot architect designer of William III. This resemblance may be accounted for by the emigration to England, at this time, of a number of French Huguenot artisans.

Short descriptive notes of the principal examples are included in the text, and I will now endeavour to give some observations on the characteristic features of the woodwork of the Late Renaissance.

In contrast to the small rectangular panels which form the wall surface of the early Jacobean period, Wren and contemporary architects treated the walls as an architectural composition, dividing them into dado and filling, surmounted by a cornice, the members of which were often richly carved.

An outstanding feature of the wainscoting of the Restoration is the great width of the oblong panels, from 3 ft. to 4 ft. 6 in. wide. These oak panels are made up of two or more boards, and held to the framing by a heavy bolection moulding. The members of the dado moulding and base moulding are frequently enriched, while the bolection moulding of the large panels is usually left plain.

The variety of invention displayed in the carved door and window architraves of the late seventeenth century is most marked.

Above and in line with the door a decorative picture is framed, the section being in some cases the same as that of the door architrave. The oak panelling of the walls is carried across the chimney breast; and above the mantel-shelf, enclosed in a carved frame, is usually a picture, on either side of which are delightfully carved drops in high relief, cut in lime-wood. Sometimes in rooms of this period, the walls, instead of being wainscoted from floor to ceiling, have the space between the dado and entablature covered with tapestry, as in King William III.'s State Bedroom at Hampton Court.

Before the advent of Grinling Gibbons the ornament which enriched interior woodwork in England was rather stiff and heavy, and showed little or no undercutting. We have in the carved swags forming the decoration of the Chapel Stalls at University College, Oxford (Plate 64), and Pembroke College Chapel, Cambridge (Plate 76), valuable examples which show the character of wood carving just before craftsmen affected the style of Gibbons.

A favourite type of decorative woodwork, in which our carvers surpassed all others, takes the form of pierced and modelled scroll-work, of which an early example is exhibited in the stair balustrade at No. 25 High Street, Guildford (Plate 44). This mode of decorative woodwork was everywhere introduced. We meet with it in church screens, altar rails, high pews, hall gates, and library cupboard doors. A finer example of pierced and modelled scroll-work than that exhibited in the screen of Trinity College Chapel, Oxford (Plate 52), would be hard to find, and the excellence of the work goes to show that our wood-carvers at this time had little to learn from the Continent. At Cassiobury (where Gibbons was at work as designer and carver) the staircase is a superb example of the perforated baluster type, and illustrates how readily acanthus foliage lends itself to such treatment.

Towards the end of the seventeenth century and at the beginning of the eighteenth century the baluster came into its own again, but in a much more delicate form, brought about by the introduction of the open string. The light form of stair has three balusters allotted to each tread. These balusters are of different patterns, some being spirally twisted, while in others the shafts are fluted. In most examples of Post Restoration balusters the lowest member is carved with acanthus (Plate 41).

The Colleges of the Universities of Oxford and Cambridge offer comprehensive material for the study of Late Renaissance woodwork. Many of the examples given have been drawn from the above source, and the excellence of most of those selected will, it is hoped, justify their insertion.

As already mentioned in the Preface, this work in the main presents examples of the Decorative woodwork of the period of Sir Christopher Wren and his famous contemporary, Grinling Gibbons. Monumental woodwork is well represented, while the Stall work in St Paul's Cathedral exhibits our most sumptuous example of English Ecclesiastical woodwork of the Late Renaissance.



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# ST PAUL'S CATHEDRAL.

## THE CHOIR STALLS.

PLATES 1 to 10.

To the student of seventeenth century woodwork, wrought-iron and metal work, St Paul's Cathedral offers examples, the magnificence of which has never before or since been equalled.

The effect of the Choir Stalls as a whole is one of extreme richness. They present a mass of fine and most beautiful detail.

Unfortunately the clergy deemed it necessary to alter the original arrangement by removing the organ-case which originally faced East and West, and stood above a beautiful screen across the West end of the Choir. The removal of the organ-case was effected between 1858 and 1860, but in 1870 it was found necessary to make a further alteration, when the whole Choir was raised, and with it the Stalls. These changes necessitated the building of a new Choir organ, which is placed on the South side of the Stalls, the original one being on the North side. On the North side also is the seat of the Lord Mayor, one of the Trustees of the Cathedral, and directly opposite it is the Bishop's seat, while the Bishop's Throne, surmounted by a mitre, is at the East end of the South row of Stalls. Beneath the organ-case on the South sit the Dean and the Archdeacon of London.

Below the Gallery, which is sometimes used for Orchestral Services, are curious closets or pews, which are referred to in the accounts as the "Women's Gallery."

The large carvings on the North side of the Stalls once formed the decoration of the organ-cases, and those, along with the carvings on the front of the Gallery and under the main cornice, are executed in lime-wood and planted on an oak ground.

The variously designed winged cherubs' heads, which form part of the decorative scheme on the front of the Gallery, are modelled with exquisite skill, while the dexterity of manipulation displayed in the handling of the innumerable festoons, ribbons, and drops is indeed admirable.

The Choir was opened for Divine Service in 1697, though the building was not finished till 1710.

## A GALLERY SCREEN.

PLATES 11 to 13.

The Gallery Screens, which are placed between the piers in the North and South Choir Aisles, are monumental in character, presenting a fine and dignified composition, in which are combined that boldness and refinement constantly met with in Wren's work.

There are three doors in each screen. Between the doors are two three-quarter Corinthian fluted columns supporting an entablature, the frieze of which is plain, while the members of the cornice and architrave are enriched.

The cornice is modillioned across the projected part only, the "bed" moulding of the cornice on either side of the projected part being boldly carved with acanthus foliage.



Surmounting the cornice is a balustrade, the balusters of which are square and elaborately carved.

Above the door-cases, and on either side of the grilles, are festoons carved in lime-wood after the manner of Grinling Gibbons.

The door-cases, with their carved frieze, pierced consoles, and enriched cornices, are most imposing. The central door of the screen leads to the "Women's Gallery" and Choir Book-store, those at the sides to the Upper Gallery.

The beautiful grille-work was designed by John Tijou, a Frenchman, who executed the exquisite gates at Hampton Court Palace.

## CHAPEL SCREEN.

### PLATES 14 and 15.

Entering by the West Door we find on the North and South two spacious chapels. That on the North is St Dunstan's Chapel, commonly called the Morning Chapel, and is entered through an extremely refined and beautiful oak screen.

The screen stands on a stone base, and consists of composite fluted columns supporting an entablature of excellent detail. The cornice is modillioned, while the carving on the frieze is bold and effective. The crowning feature of the screen is a shield, or cartouche, with cherubim and drapery all beautifully carved, having on either side well-designed urns with flamed tops. The soffit of the pediment is divided into three panels, all of which are richly carved.

In 1706, eight years after the completion of the above screen, an exact replica was erected for what was originally the Consistory Court, now the religious centre of the most distinguished order of St Michael and St. George.

These screens are the work of Jonathan Maine, who, if we may judge by the few known examples of his work, was undoubtedly a highly skilled craftsman.

## THE LIBRARY.

### PLATES 16 and 17.

The pierced and elaborately carved oak brackets which support the Gallery round the Library exhibit great freedom of handling and sureness of touch.

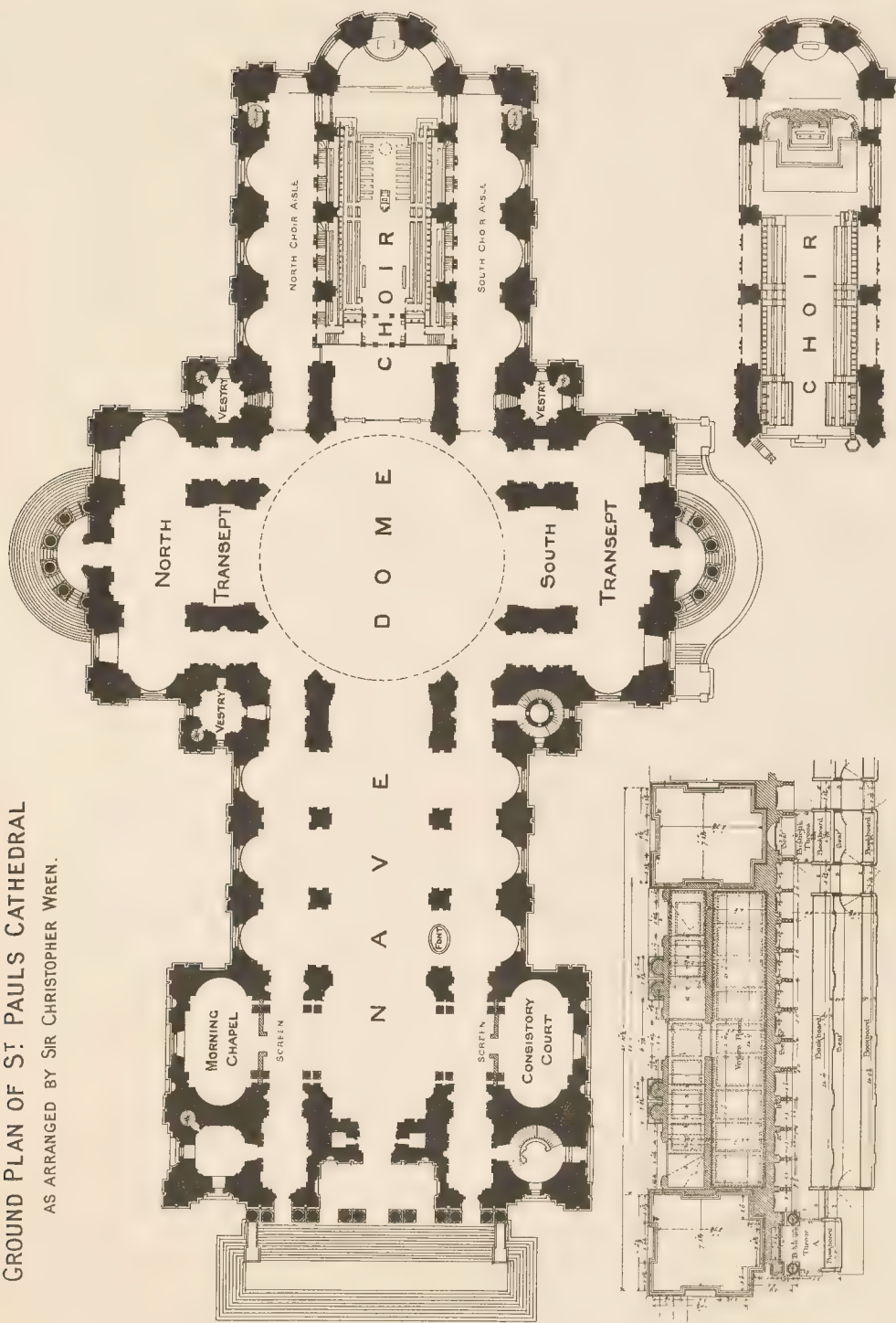
These brackets were supplied by Jonathan Maine in 1709. An entry in the accounts appears as follows:—

"For carving 32 Trusses or Cantilevers under the Gallery, £6, 10s. each, . . . £208

Much in the same manner are the carved consoles of the door-case at the entrance to the Library from the geometrical staircase, also the bracket from Eton College Chapel, now in the Victoria and Albert Museum. The foregoing are illustrated on Plate 17.

# GROUND PLAN OF ST. PAULS CATHEDRAL

AS ARRANGED BY SIR CHRISTOPHER WREN.



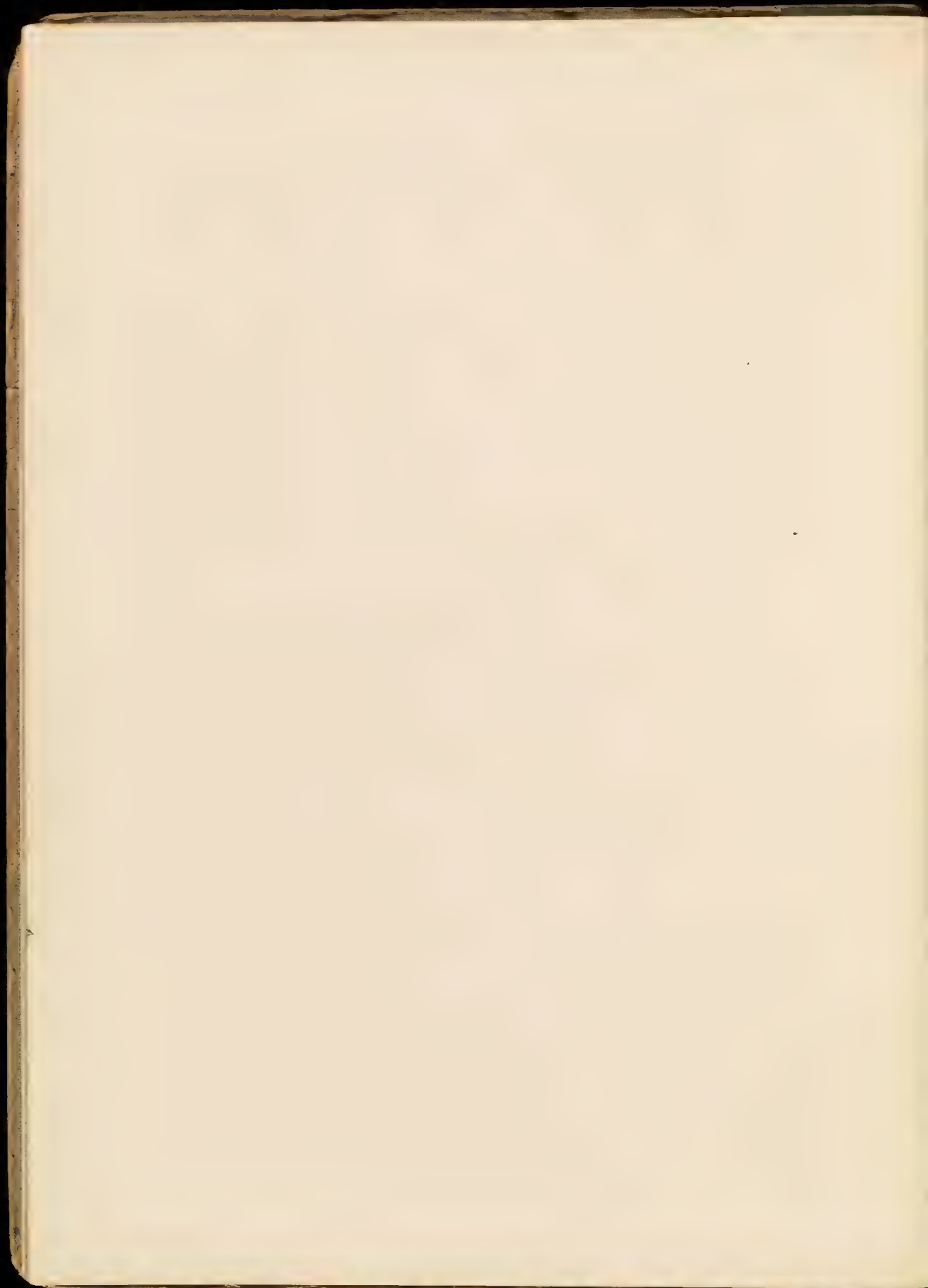
PLAN OF ONE BAY OF CHOIR STALLS, SOUTH SIDE.

SCALE OF FEET

SCALE FOR GROUND PLAN

ARRANGEMENT OF CHOIR IN 1894.

SCALE OF FEET





## HAMPTON COURT PALACE.

PLATES 18 to 29.

In 1699 Sir Christopher Wren, by command of William III., drew up an estimate of cost for the fittings of the New State Apartments. These rooms, many of which are monumental in scale, present in their fittings extraordinary mastery of design and executive ability.

The walls of the State Rooms are only partly wainscoted, there being spaces left for the display of tapestry. The cornices are of oak and beautifully enriched, the large cavetto member being invariably carved with the acanthus leaf in great and original variety (Plates 20-3, 25, 26). Although Gibbons generally dispensed with the frieze, we find in William III.'s bedchamber an entablature of most refined detail. The frieze is of foliated scroll-work, interspersed with birds and ribbon-tied bunches of flowers.

The door and window architraves are of unusual section and design, and display immense diversity of enrichments (Plates 19, 21-4, 28). The base and surbase mouldings of the principal rooms are equally rich in detail.

The surround of the fireplace opening is in every case a boldly projecting moulding of coloured marble, each section having a different design. Over the fireplace lintel, as in William III.'s bedchamber and Queen Mary's closet, the mirror is divided into sections, and surrounded with a glass frame of brilliant blue, having at intervals rosettes of cut-glass enclosed in silver. This was a favourite treatment of Daniel Marot.

At this period it became customary to cover the entire wall surface or ceiling, or both, with decorative paintings, and it was for this purpose that Verrio, the Italian painter, came to Hampton Court in the summer of 1699. His first and finest effort is the painted ceiling in William III.'s State Bedroom, on which he depicts designs emblematic of sleep.

By the same artist is the painted ceiling in the King's Dressing-Room, whereon is represented Mars reposing in the lap of Venus. In this little room is found the choicest of the corner chimney-pieces. The opening surround is of marble, and is surmounted by a mirror enclosed in a delicately carved frame. The mantel-shelves, whereon are ranged fine pieces of china, recede as they rise one above the other, while on the hood of the chimneypiece are festoons and drops, all beautifully carved in lime-wood (Plate 20).

In addition to the State Rooms, we find a suite of lesser rooms, commonly called the Georges' Rooms. These look into the Fountain Court, and are handsomely wainscoted in oak, but devoid of carvings in lime-wood, except for a superb piece of work by Grinling Gibbons, encircling the oval frame over the mantelpiece in the King's Private Dressing-Room (Plate 24).

The oak cornices are similar to those already described, the large cavetto member displaying a different treatment of acanthus in each case (Plates 25, 26).

## ST LAWRENCE JEWRY.

## THE VESTRY.

PLATES 30 to 32.

This beautiful little apartment, with its rich oak panelling, finely modelled plaster-work and paintings, is a most perfect example of the period just previous to the advent of Gibbons and his school.

In direct contrast to the more usual form of wall panelling, we find here a different treatment, the panels being in this case rather small, and framed in a carved moulding. The surbase is dispensed with altogether.

The entablature with its carved frieze of laurel and oak leaves, its enriched cornice and architrave, gives a very rich appearance to the room. The door architraves display good ornament. Above the lintel of the door are festoons and a wreath, while down the sides are pendants of fruit and flowers, all boldly modelled, displaying little or no undercutting. On a modified scale the same treatment of decoration is carried out over the mantelpiece.

The ceiling is surrounded with a framework of foliage and fruit beautifully modelled in plaster, the large quartrefoil panel being covered by a painting by Sir James Thornhill, representing the Reception of St Lawrence into Heaven after his martyrdom.

## ST NICHOLAS CHURCH, DEPTFORD.

### THE ALTAR-PIECE.

PLATES 33 to 35.

This Altar-piece is an admirable example of Late Renaissance work. It consists of an elaborately carved entablature, the cornice forming a pediment. This pediment is surmounted by the Royal Arms, and is flanked on either side by a three-quarter Corinthian fluted column. These columns are finished by a well-designed terminal with flame top. In the tympanum of the pediment a panel of stained glass is inserted, on which are depicted the Virgin with the Infant Saviour and Joseph and the Shepherds adoring.

Above the rail are six panels of carved scroll-work, varied in design.

The walls of the Chancel are panelled, each side displaying a very beautiful little door-case with enriched pediment, above which are carved festoons of flowers held together by ribbons. Resting on the cornice at the ramp, on either side of the Chancel, is a carved figure, which probably is meant to represent an Evangelist.

It was at Deptford that Gibbons was discovered by John Evelyn, who was so struck by the extraordinary delicacy of his carvings that he immediately brought his skill to the notice of Charles II. and of Sir Christopher Wren, who was at this time engaged on the plans for St Paul's Cathedral.

## MISCELLANEOUS DETAILS FROM VARIOUS SOURCES.

PLATE 36.

In the upper part of this plate on the right is given a measured drawing of an Ionic Capital. This Capital from 52 Lincoln's Inn Field is carved in deal. The example on the lower half of the plate is a cartouche, which, together with the Ionic cap, is now exhibited in the Jeffrye Museum, Kingsland Road, E. The cartouche is described as follows:—

"Cartouche 1680, from Winchester College Chapel, Winchester. The cartouche bears the Arms of the College, surrounded by the Order of the Garter, capped by a cherub's head, and surmounted by the

Mitre of the Bishop of Winchester. Dependant from the cartouche are floral festoons. The whole had the place of honour, centrally surmounting the screen to the Chancel."

The subject on the left of the Plate is taken from the Divinity School, Oxford, and shows the beautifully turned baluster, together with its cap and base, which forms the rail round the platform. The Divinity School was restored by Wren at the end of the seventeenth century.

## ST MARY ABCHURCH. THE PULPIT.

PLATES 37 and 38.

This very beautiful Pulpit, together with its superb sounding-board, presents a most perfect specimen of its kind. The Pulpit is hexagonal in shape, and retains its original staircase. Surmounting the panels at each side of the Pulpit is a winged cherub's head with festoons, while carved drops enclose the panel, the frame moulding of which is enriched. The post which supports the sounding-board is panelled on all sides, and is boldly carved with drops of fruit and flowers, the whole being surmounted, by an Ionic Capital.

The sounding-board, like the Pulpit, is hexagonal in shape, and consists of a richly carved entablature, forming at each side a kind of pediment, the tympanum of which is filled with carvings in high relief.

An interesting feature is the break at the corners marking the spring of the pediment. Here the cornice projects, and is supported by a cherub's head; while above the cornice at each corner of the sounding-board is an elaborately carved vase, from which hang drops of fruit and flowers.

The soffit of the sounding-board, in common with most of its type, is richly panelled, and displays a beautiful geometrical design worked in various shades of oak.

## ST MARY-LE-BOW.

PLATE 39.

This Church, of which Sir Christopher Wren was the architect, is built over a beautiful Norman crypt. The interior of the Church was originally very dark, and to admit more light from the east window the lofty altar-piece with its seven candlesticks was cut down. A measured drawing of one of those original candlesticks is given on the above Plate. It is of fine design, and exhibits beautiful carving.

The Altar Rail is fairly good. It consists of twisted balusters, and has at the angles carved brackets with drops of fruit. The balusters have carved members at their head and base, the latter part being adorned with a ring of acanthus leaves.

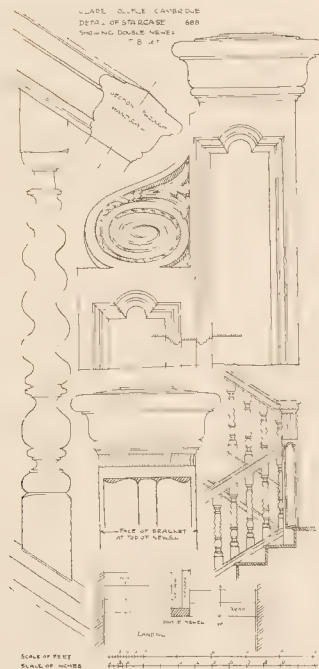
The Altar Table is worthy of study. The legs are short, and broad in section, cut away well beneath a simple ovolo cap carved with egg-tongue. The shaft is plain, and finishes with a base moulding at the overturn of the acanthus leaves. These surround the leg at its full diameter before curving in again over a finely turned base. The Table is strengthened with stretchers at the ends and one down the centre



## STAIRCASES.

PLATES 40 to 44.

During the time that the balustrade of pierced foliage was being brought to such a high pitch of excellence Inigo Jones revived the baluster, which he used with great success at Ashburnham House, Westminster (1640), and Coleshill, Berkshire (1650). Both these Staircases are masterpieces of design, the balusters exhibiting very beautiful detail of Italian Renaissance character.



Sir Christopher Wren followed Inigo Jones in the use of the classic entablature to the string, as well as in utilising the handrail for the cornice of the pedestal or newel. We have, as is shown in the accompanying drawing of a Staircase in Clare College, Cambridge, a very interesting and successful treatment of a double newel. The introduction of the open string, of which an early example is illustrated on Plate 42, exposes the ends of the steps, on which are carved brackets of fine design (Plate 43). This gives to the Staircase a lighter appearance, the pedestal being gradually banished and replaced by a fluted column with Corinthian Capital placed at each landing, and serving to mark the variations in rake of the handrail. The twisted or spiral baluster, which reached such a delicate form in the Georgian period, was introduced about the middle of the seventeenth century. The early examples of this type present in their turning all the feeling of a natural twist, and (as distinguished from the later specimens) do not have the little square block which was such a characteristic feature of the Georgian baluster.

The plain and turned baluster, of which examples are given in Plate 40, was also being used at this time, and continued in vogue until the reign of Queen Anne. From this time forward the decorative possibilities of the spiral baluster were appreciated. In the later examples, as in the Georgian staircases, two or three balusters of varied design are set on each tread. As an alternative the shaft of the baluster is fluted, and at the base

a little square block occurs about a third of the way up the turned portion, the lowest member being carved

The dado panelling, newels, handrail and balusters of the above type of stair are usually made of mahogany. The height of the dado panelling on the wall opposite the balustrade conforms with the rake of the handrail

## STAIRCASE AT 25 HIGH STREET, GUILDFORD. PLATE 44.

This house, of which measured drawings of the Staircase are given, is an extremely interesting one. It was erected by the Martyn family, who were hereditary town clerks of Guildford. The house shows decided traces of Dutch influence, and was probably designed by a Dutch architect.

The Staircase furnishes an early attempt at a continuous balustrade of flowing foliage. The newels are square and adorned by a carved vase with fruit and flowers, the pendants taking the form of boldly carved pateræ. This type of staircase was brought to a high state of perfection by Grinling Gibbons and his school.

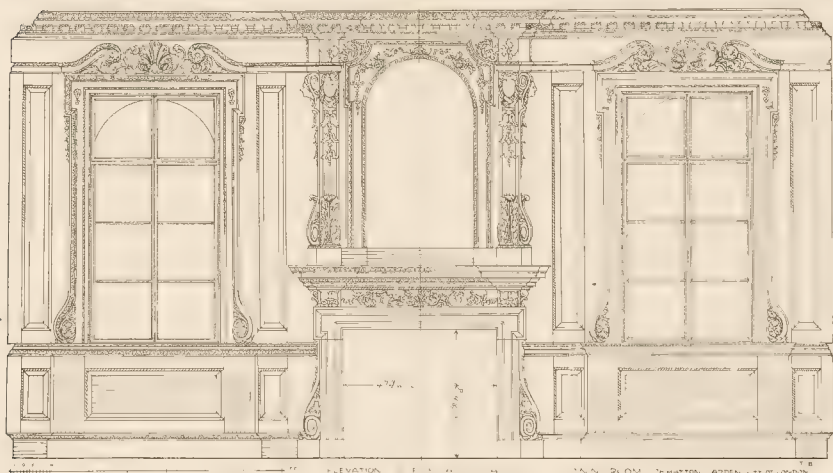
## 26 HATTON GARDEN.

## DINING-ROOM.

(NOW IN VICTORIA AND ALBERT MUSEUM.)

PLATES 45 to 49.

This Room, with its classic mouldings and pedimented door-cases, affords an excellent example of the Palladian School introduced into this country by Inigo Jones, and perpetuated with great success by James Gibbs (1674-1754), a prominent architect in his day. The walls are wainscoted in deal, with raised panels framed by a plain ovolo moulding and with an entablature of good detail, the cornice being enriched with carved modillions. The frieze is plain. The architrave is of unusual section and projects slightly, carrying an elaborate broken pediment over the china cupboards situated on either side of the



fireplace. The members of the surbase, base, and window architraves are most vigorously carved. The mantelpiece and overmantel are not altogether happy in their proportions, but present in detail remarkably good carving. The door-cases are very fine; the pediment in each case is broken, and encloses a richly carved cartouche of rare design; while the frieze and members of the architrave are enriched, as also is the frame moulding of the door panels.

Forming an interesting comparison to the Palladian School is Wren's woodwork at Hampton Court, of which the fireplace wall of King William III.'s Bedchamber provides a good example (page 20). Here, as is common with most of Wren's chimneypieces, the fireplace opening is enclosed by a bolection moulding of marble. Above the lintel is a mirror in three sections, each section being divided by a glass frame of brilliant blue having at intervals rosettes of cut-glass enclosed in silver. The mantelpiece projects, and displays on its receding shelves fine pieces of china. The whole is surmounted by a panel portrait flanked by narrow panels, in which are exquisitely carved drops cut in lime-wood by Gibbons.

## CHIMNEYPieces.

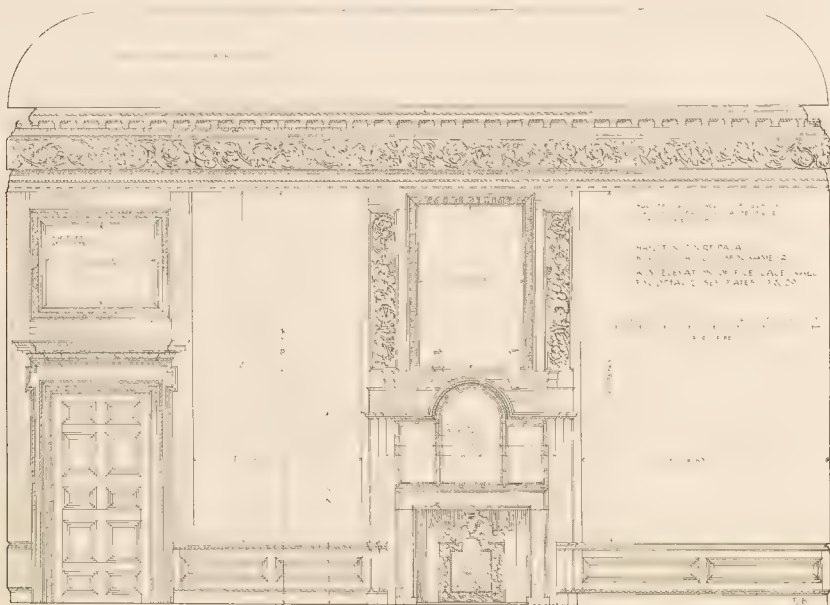
(NOW IN VICTORIA AND ALBERT MUSEUM.)

## PLATES 50 and 51.

We have here a dignified and finely proportioned Chimneypiece, executed in pine-wood from the design of Sir William Chambers (1726 1796) It is flanked on either side by exquisitely draped caryatides, the heads supporting a basket of fruit.

The frieze is adorned with remarkably fine and delicate carvings, having as the centre *motif* a beautifully modelled Medusa head.

The whole is surmounted by an enriched cornice of refined detail.



The inner member of the opening moulding of the Chimneypiece is enriched with the rope ornament, the large ovolo member being carved with a conventional treatment of the shell and tongue

This Chimneypiece was formerly in Carrington House, Whitehall.

Plate 51 gives the beautiful and refined little Chimneypiece from the Victoria and Albert Museum. It is of a type much in vogue during the reign of Queen Anne. The detail is extremely interesting, and on its shaped frieze displays ornament of quite a distinctive character. The mantel-jambs are enriched, and have at the angles the mitred ears.

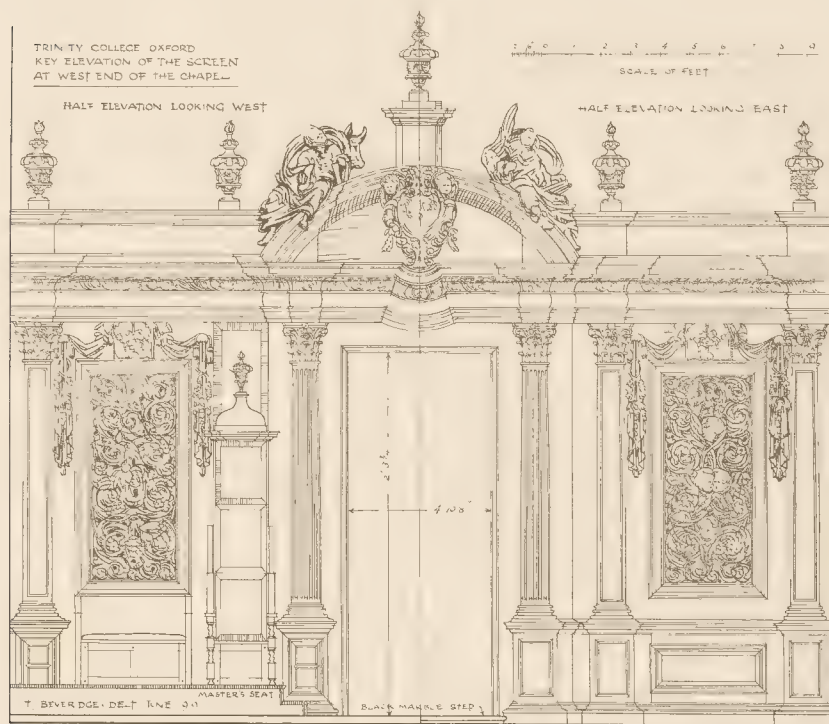
Simple chimneypieces after the above type were greatly in demand, and it became customary for owners of houses to purchase chimneypieces like furniture direct from the manufacturer. Referring to the makers of these Sir William Chambers writes: "England is at present possessed of many ingenious and very able sculptors, of whom one chief employment is to execute magnificent chimney-pieces, now happily much in vogue. It may be said that in this particular we surpass all other nations."



## TRINITY COLLEGE, OXFORD. THE CHAPEL.

PLATES 52 to 54.

This Chapel, together with its magnificent and beautiful fittings, is reputed to have been designed by that gifted amateur architect Dr Aldrich, Dean of Christchurch. The decorative woodwork, however, is of such great excellence that it is quite possible he was assisted in his work by suggestions from Wren. At the east end is the altar-piece, adorned with carvings in lime-wood by Grinling Gibbons. The altar rail is composed of posts inlaid with sycamore and panels of pierced scroll-work, as Plate 53



fully illustrates. These pierced panels, together with most of the carving in the Chapel, are wrought in cedar, but it is difficult to recognise it as such, as all this beautiful work has been darkened a vandyke brown.

The ante-chapel is divided from the Chapel by a screen, both sides of which are treated in like manner, except for pilasters which are placed on the ante-chapel side directly behind the canopied stalls. Resting on the pedestals at each side of the screen are two Corinthian fluted columns; these support the pediment, whereon are seated four figures representing the Evangelists. At the sides of the screen is found the largest and finest example of pierced and carved scroll-work of the school of Grinling Gibbons. The

daylight size of these large pierced panels is 3 ft. 1 in. wide by 7 ft.  $\frac{1}{2}$  in. high, while the frame moulding itself measures 5 $\frac{1}{2}$  in. across. One of these panels, together with sections, is fully delineated in Plate 52. Any further description therefore is unnecessary. The wall wainscoting is relieved in the centre by a kind of pediment, which is surmounted by a vase flanked by amorini (Plate 54). These vases are also placed on the pediment and parapet of the screen.

This Chapel, the interior of which is one of the finest in Oxford of Post Reformation times, was opened on 12th April 1694.

On Plate 54 are gathered together for special illustration measured drawings of a terminal vase from the decorative woodwork in the Chapel of Trinity College, Oxford, and a Palladian bracket removed from the screen in Queen's College Chapel, Oxford, and now in the buttery, where is also a beautifully enriched pediment.

## QUEEN'S COLLEGE, OXFORD.

### THE LIBRARY BOOKCASES.

PLATES 55 to 57.

The Library proper is on the first floor, being 114 ft. 6 in. long, 30 ft. 4 in. broad, and 25 ft. 4 $\frac{1}{2}$  in. high; it extends along the whole of the west side of the inner quadrangle, and has eleven windows on each side. The ceiling is by Roberts, and is dated 1695, but there is no mention in the College accounts as to who executed the handsome oak bookcases, of which there are ten on either side. Two of these bookcases arrest the attention, by reason of their greater width as well as their more magnificent display of carving. In every case the ends are divided into three panels, of which the top one is adorned with a wreath and ribboned swag of flowers, or of drapery with fruit and flowers. The large middle panel is subdivided into two, the top and lesser panel exhibiting scroll-work of simple design. The moulding surrounding this panel has its chief member enriched, while the panel itself opens on a hidden pivot, the back of the panel being utilised in some cases for posting notes of reference.

In addition to the above, the ends of the large bookcases have on either side narrow pilaster panels decorated with beautifully carved drops or pendants, and these are suspended from finely disposed knotted ribbons. The whole is surmounted by a curved pediment, which has as its central *motif* a simple cartouche, while resting on the top of the pediment is a Bishop's mitre, flanked by fruit and flowers intermingled with ribbon arranged across the top of the pediment. The top shelf of each bookcase has two pairs of doors, their panels pierced and carved, and these are framed by a plain projecting moulding.

The work was done between 1692 and 1694.

### THE HALL.

PLATES 58 and 59.

The outstanding feature of the Dining-Hall is the splendid woodwork on the east wall forming the background to the Dais. The Hall is 60 ft. long, 30 ft. 9 in. wide, and about 45 ft. high, and was first used in 1715. The east wall, which is relieved by two stone pilasters 30 in. wide, is wainscoted to a height of 7 ft. 6 in. The architectural composition forming the central feature of the wainscoting resembles a pedimented door-case, having in place of the door a large inlaid panel on which is displayed

a beautiful geometrical design composed of various shades of oak. The architrave is broken at the centre, and projects supporting a delicately carved cartouche which contains a shield of arms

The Dining-Tables are of oak and present good examples of their kind. The legs are  $4\frac{1}{2}$  in. in diameter, partly turned, and rest on circular bases 8 in. in diameter by  $1\frac{3}{4}$  in. in thickness. The tables on the Dais have stretchers all round, while those used by the Undergraduates have stretchers at the ends and one down the centre.

## ALL SOULS' COLLEGE, OXFORD. DOORWAY AT THE CENTRE OF THE CODRINGTON LIBRARY.

### PLATE 60.

This Library extends along the whole of the north side of the inner quadrangle, and takes its name from the founder, Christopher Codrington (Fellow, 1691). The work was begun in 1715, but was not completed till 1756.

The subject of this Plate is the Door-case at the entrance to the Library. It completely fills the arched stone opening of the doorway, and is adorned with singularly beautiful carving. It consists of double doors, flanked by narrow paneled pilasters containing carved drops composed of bunches of flowers, the whole being surmounted by a transom enriched with a pattern of "key" ornament. Above the transom is an arched panel which displays a rich composition of ornament in high relief, the most prominent feature of the general design being two beautifully carved cartouches. Each cartouche displays a Coat of Arms, that on the right contains the Arms of the College, while the cartouche on the left holds the Arms of the Founder of the Library.

## WADHAM COLLEGE, OXFORD. THE FELLOWS' COMMON ROOM.

### PLATES 61 and 62.

The notable feature of this Room is the bold and massive character of its ornament, which is of the most varied description. The walls are wainscoted in deal, in large panels with projecting mouldings, and with rounded pediments over the doors and windows. Above each of the large rectangular panels is a carved swag. These are varied in treatment, some exhibiting flowers, others drapery, while those on the wall opposite to the windows are very similar to the swags from the Stadthuys (now the Palace), Amsterdam. Excellent illustrations of the latter are given on page 20 of Mr H. Avray Tipping's exhaustive work, *Grinting Gibbons and the Woodwork of his Age*.

Surmounting the panel over the mantelpiece is a cartouche containing the Arms of the College, with festoons of fruit and foliage, while the panel itself is flanked by pendants carved in soft wood. The mantel consists of a delicately moulded cornice, carved shaped frieze, and marble jambs.

This Room was wainscoted in or before 1724, while the marble surround to the fireplace was supplied in 1787

Wadham was Wren's College. He entered it in 1646, taking his degree four years later. He was a most distinguished student of mathematics and mechanics; his knowledge of these subjects being rewarded by his election to a Fellowship at All Souls', and appointment to the Gresham Professorship of Astronomy in London.

## UNIVERSITY COLLEGE, OXFORD. WOODWORK IN THE CHAPEL.

PLATES 63 to 65.

The Chapel Stalls offer a valuable example of enriched woodwork in the style which prevailed about the time of Inigo Jones. The wall wainscoting consists of projected panels framed by a plain moulding, having between each panel two fluted pilasters, the whole being surmounted by a modillion cornice. Exhibited over each panel is a close-clustered swag of fruit or of drapery, and their variations, as well as the manner in which they are cut, provide interesting study. The front of the benches are panelled, while the finials to the bench ends take the form of a turned ball.

The Screen is of oak and is very handsome, its composition being somewhat similar to that in Trinity College Chapel. It was executed by Thomas Barker in 1694. A few ornamental parts appertaining to the Screen have been brought together here (Plate 65), and these need no explanation.

## MAGDALENE COLLEGE, CAMBRIDGE. BOOKCASES IN THE PEPYSIAN LIBRARY.

PLATES 66 and 67.

These handsome Bookcases of red oak display a beautiful variation of enrichments. They are composed of movable shelves, enclosed with glass doors divided into sections by wood astragals. The doors of the lower portion of the Bookcases, instead of being hinged and opening in the usual way, slide upwards in a groove, and can be lifted out altogether. The designer of these Bookcases, wherein Pepys arranged his treasures, was probably Sir Christopher Wren.

## CLARE COLLEGE, CAMBRIDGE. COMBINATION ROOM.

PLATES 68 and 69.

This Room is remarkable for its splendid proportions and refinement of detail. It was wainscoted in June 1689 by Cornelius Austin, who was responsible for much excellent woodwork in Cambridge at that time. The oak wainscoting is surmounted by a finely moulded entablature, having most of its members enriched. The wall panelling is divided by a dado rail, both parts having raised rectangular panels with bold projecting mouldings.

The mantelpiece is of singular beauty. It consists of a delicately moulded cornice and shaped frieze, the beautiful acanthus leaf being here reproduced. The narrow jambs have at the angles mitred ears.

Above the mantelpiece is a well-designed overmantel, richly carved, and exhibiting great variety of detail.

The door architraves are plain, and take the form of a bold bolection moulding.



## TRINITY COLLEGE, CAMBRIDGE.

### THE CHAPEL STALLS, SCREEN, AND ALTAR RAIL.

PLATES 70 to 75.

The Chapel of Trinity College offers in its fittings superb examples of Late Renaissance work.

The work was begun in 1720 by John Woodward, but the carvings on the frieze of the wall panelling were not completed for at least fifteen years after that date. The walls behind the stalls are richly wainscoted in oak in large projecting panels and with Corinthian fluted pilasters, these being surmounted by an elaborately carved entablature. The cornice projects and is carried on beautifully carved brackets, while the soffit of the cornice has square coffers with circular flowers in each, the borders round them being equal on all sides. Between the pilasters are two rectangular panels, above which are exquisitely carved festoons, composed of drapery with fruit and flowers. The festoons join up on either side of a shield, each shield containing a heraldic device. The wall panelling is continued across the screen, the outstanding feature here being the fine canopied stalls. These consist of circular niched backs with rounded tops, having the space between the arch and the underside of the architrave filled with most delightful carving. On each side of the niche are finely designed arms. These are partly pierced and display excellent ornamentation. The canopy is supported by two Corinthian fluted columns with pilasters placed behind them, making altogether a beautiful composition. The double door in the centre of the screen is flanked by Corinthian fluted columns raised on pedestals, and these carry the Choir organ-case.

The beautiful and exquisitely carved Altar Rail (Plates 74 and 75) is composed of large pierced panels of interlacing ornament.

The rail is broken and projects, forming a pilaster panel between the large carvings.

The carved panels at the sides are admirable in proportion and are beautifully arranged, while those of pierced and modelled scroll-work on either side of the gates are carved with consummate care and skill.

## PEMBROKE COLLEGE CHAPEL, CAMBRIDGE.

### THE CHAPEL STALLS, ALTAR RAIL, AND LECTERN.

PLATES 76 and 77.

We have here in the Chapel Stalls an interesting specimen of Wren's earliest work. The decorative woodwork was fitted by Cornelius Austin and Richard Billopps in 1664-5, and although considerable interior alterations have been effected since that time, much of the original woodwork remains.

The walls behind the Stalls are lined with oak wainscoting to a height of 12 ft. 9 in. The woodwork consists of sunken panels rounded at the top, forming a series of arches, above which is a finely moulded entablature. At the spring of each alternate arch is placed a large cartouche, from which hangs a short ribboned drop. Immediately below the architrave of the entablature, and on each side of the cartouche, is set a carved knot, forming a bow and supporting a swag of fruit and flowers. These carved swags are carried above the arch panels and join up with the ribbon drop of the intervening stiles. The carved woodwork is decidedly in the manner of Inigo Jones'

time, being treated in a solid and close fashion, with little or no undercutting. The swags and drops are carved in oak, while the large cartouches themselves are cut in elm, but, although well designed, lack the finish and touch of Wren's later work, in which the influence of Grinling Gibbons became paramount.

The delightful little Altar Rail given on Plate 77 is composed of four posts with beautifully carved drops. Between each post are twisted balusters, each of which has carved members at its head and foot.

The Balusters rest on a carved base and are surmounted by a cornice, the mouldings and enrichments of each being disposed with excellent taste.

The posts on which the Altar Gates swing are cut through the centre, and so perfectly do they close that their meeting-line is scarcely perceptible.

The Lectern is of oak, and presents a fine piece of design. The bookrest revolves on a boldly turned shaft, which is set on a hexagonal pedestal. On three sides of the pedestal are carved brackets, the whole resting on a moulded base supported by stretchers. These protrude on three sides in line with the brackets, and finish with a carved claw foot.

## PEMBROKE COLLEGE, CAMBRIDGE.

### BOOKCASES IN THE LIBRARY.

PLATES 78 and 79.

The old Chapel was converted into the Library in 1690. The bookcases are designed on lines similar to those of Queen's College, Oxford. The ends are divided into two projecting panels, and are surmounted by a curved pediment, having as its central *motif* a finely carved cartouche with grotesque heads. The frieze is decorated with scrolls carved in oak, and composed of grapes, pea-pods, primroses, and birds.

At each side of the bookcase end is a finely cut truss, which rests on a moulded base. The walls are wainscoted in oak to the height of the bookcases.

## EMMANUEL COLLEGE CHAPEL, CAMBRIDGE.

### THE ALTAR RAIL.

PLATE 80.

This Altar Rail is composed of carved panels of pierced foliage. It has between each panel a pilaster panel enriched with scroll-work.

The ornament forming the large panels exhibits a perfect delicacy and precision of chiselling, showing in every line with what feelings of love and devotion these seventeenth century craftsmen laboured.

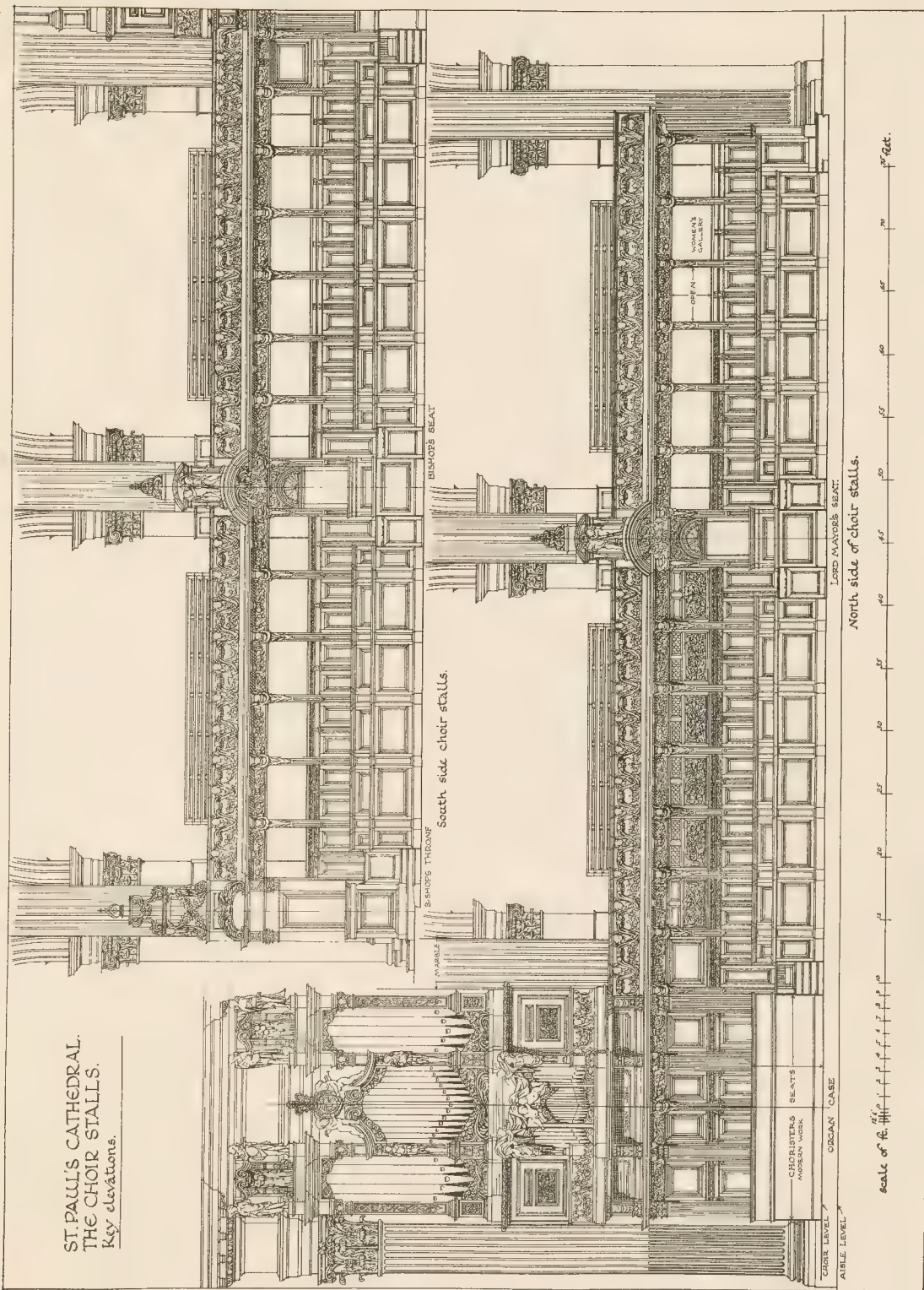
The woodwork in the Chapel was executed by Cornelius Austin between 1676 and 1678.

CLASSICAL EXAMPLES  
OF  
ENGLISH RENAISSANCE WOODWORK





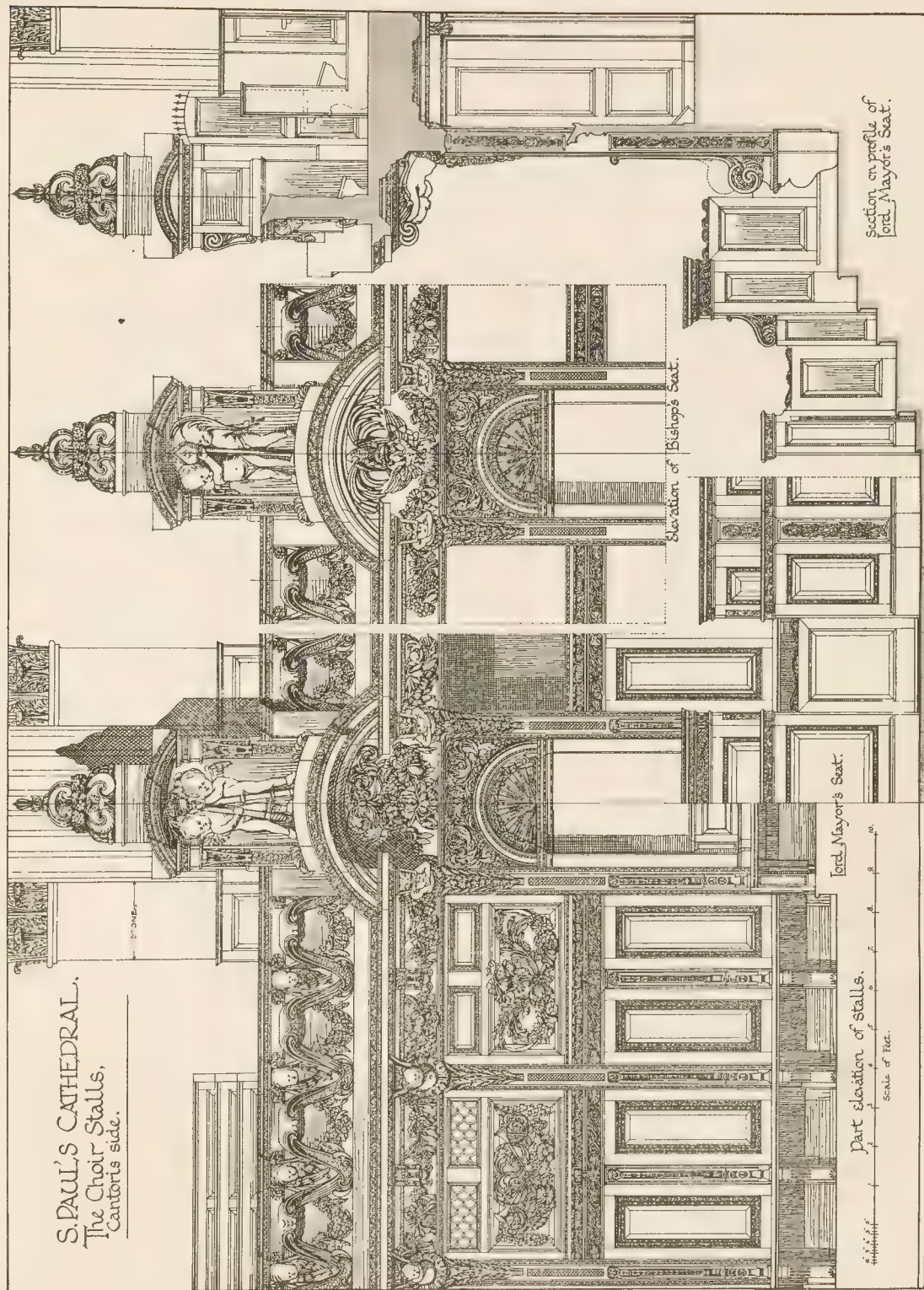
ST. PAUL'S CATHEDRAL.  
THE CHOIR STALLS.  
Key elevations.



ST. PAUL'S CATHEDRAL  
KEY ELEVATIONS OF THE CHOIR STALLS



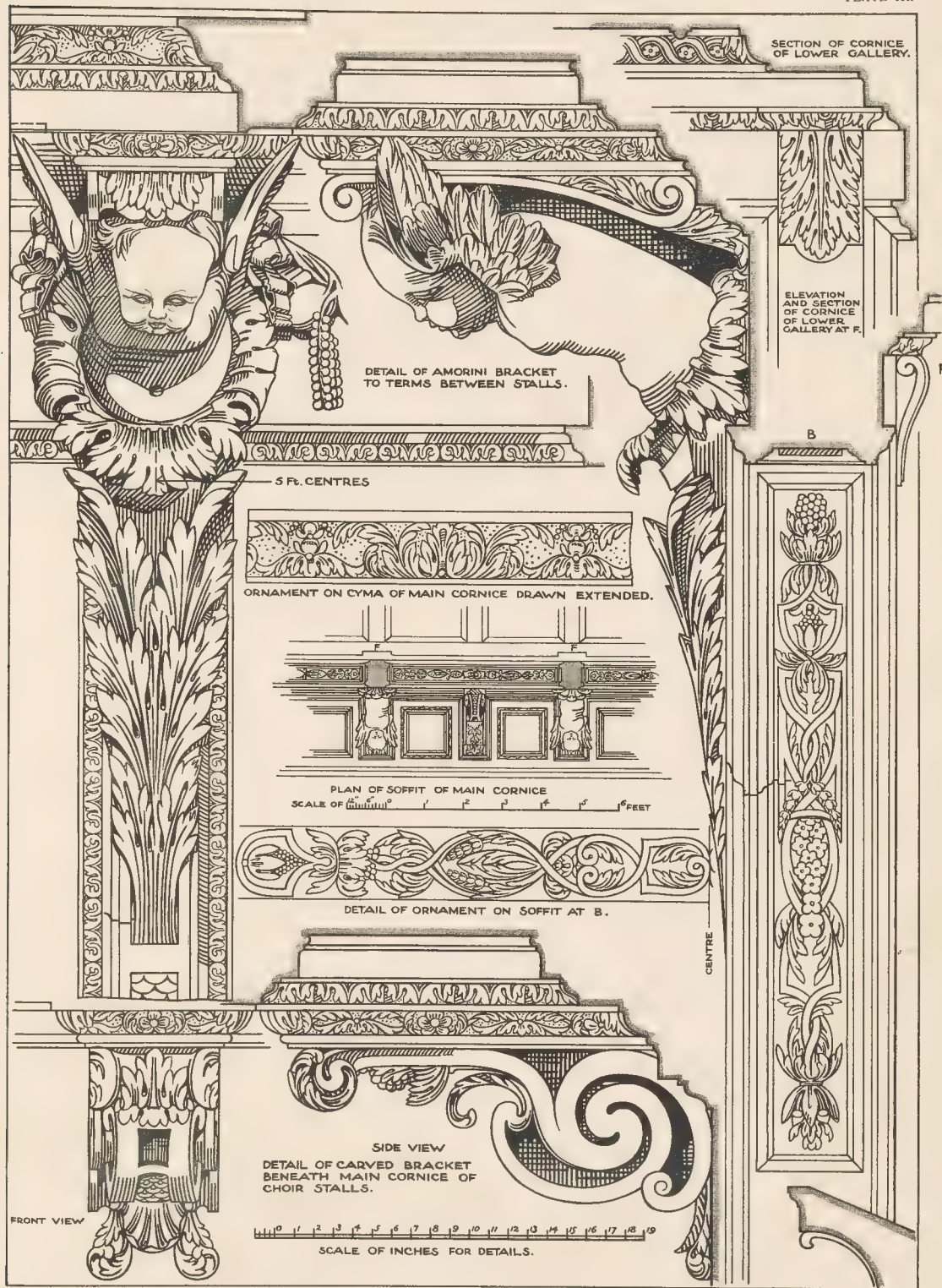




ST. PAUL'S CATHEDRAL  
THE CHOIR STALLS—ELEVATIONS AND SECTION OF DIGNITARIES STALLS







ST. PAUL'S CATHEDRAL  
THE CHOIR STALLS—DETAIL OF BRACKETS SUPPORTING CORNICE

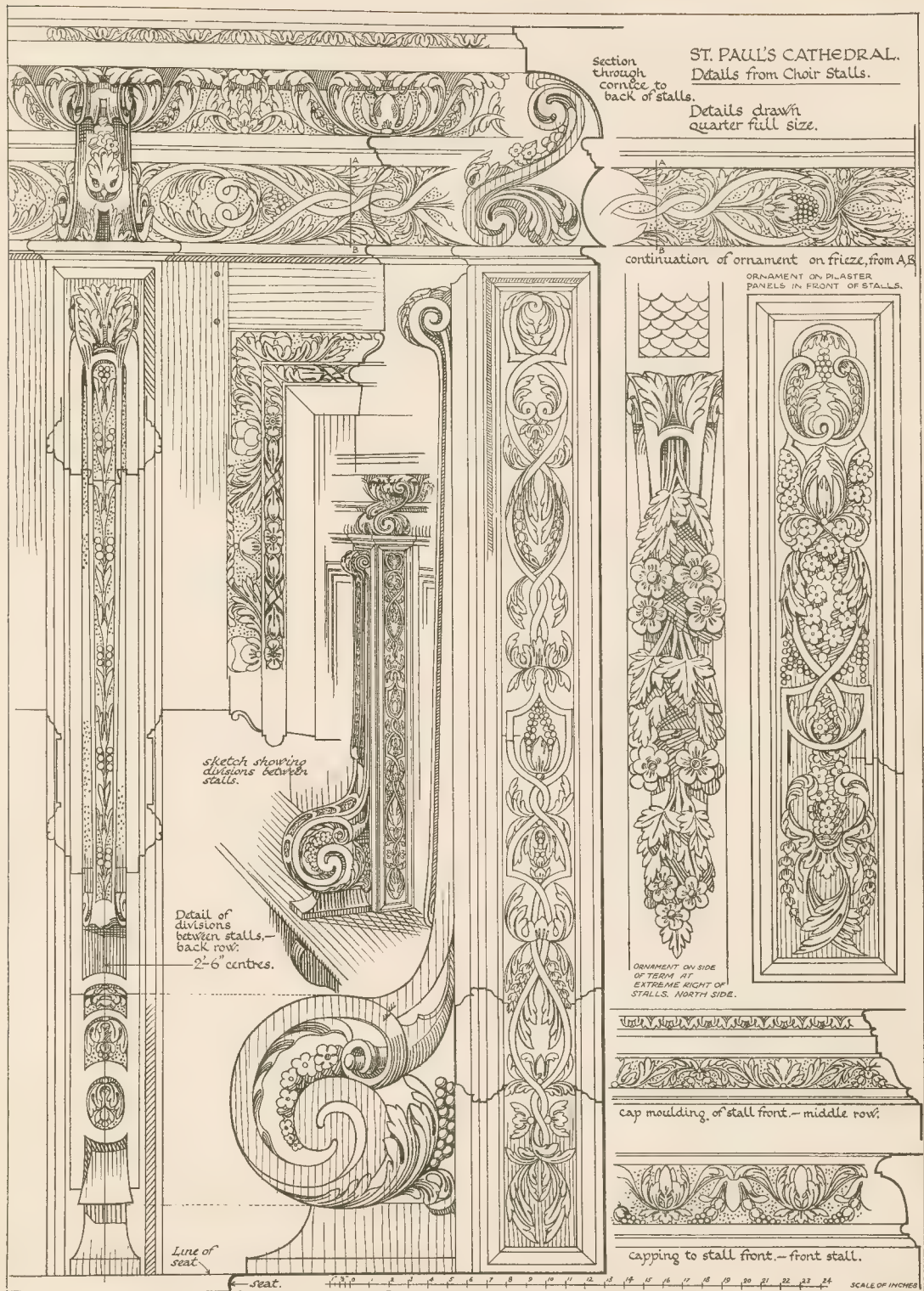




ST. PAUL'S CATHEDRAL  
THE CHOIR STALLS. DETAIL OF ORNAMENT ON FRONT OF GALLERY



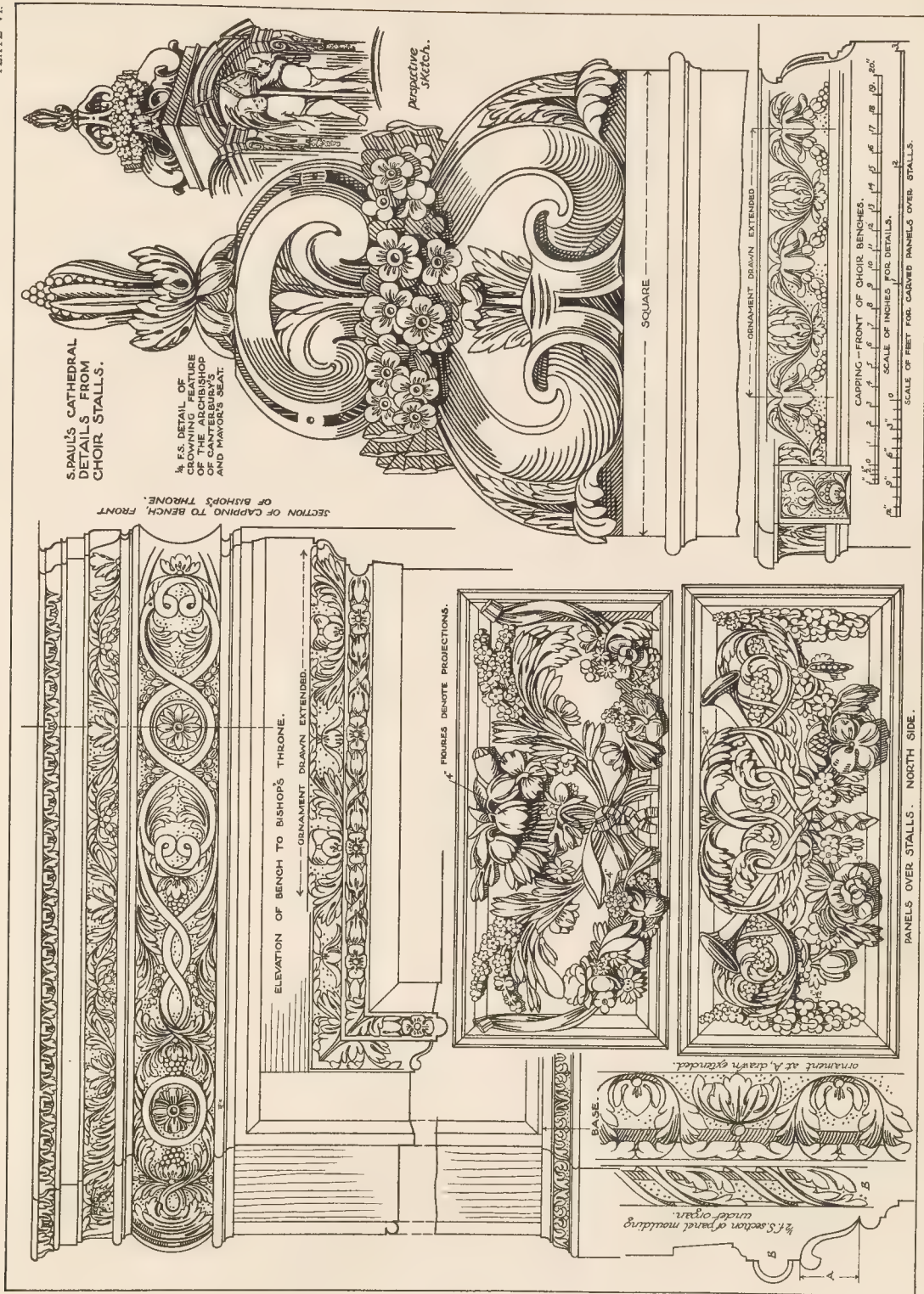




ST. PAUL'S CATHEDRAL  
THE CHOIR STALLS—DETAIL OF DIVISIONS BETWEEN STALLS



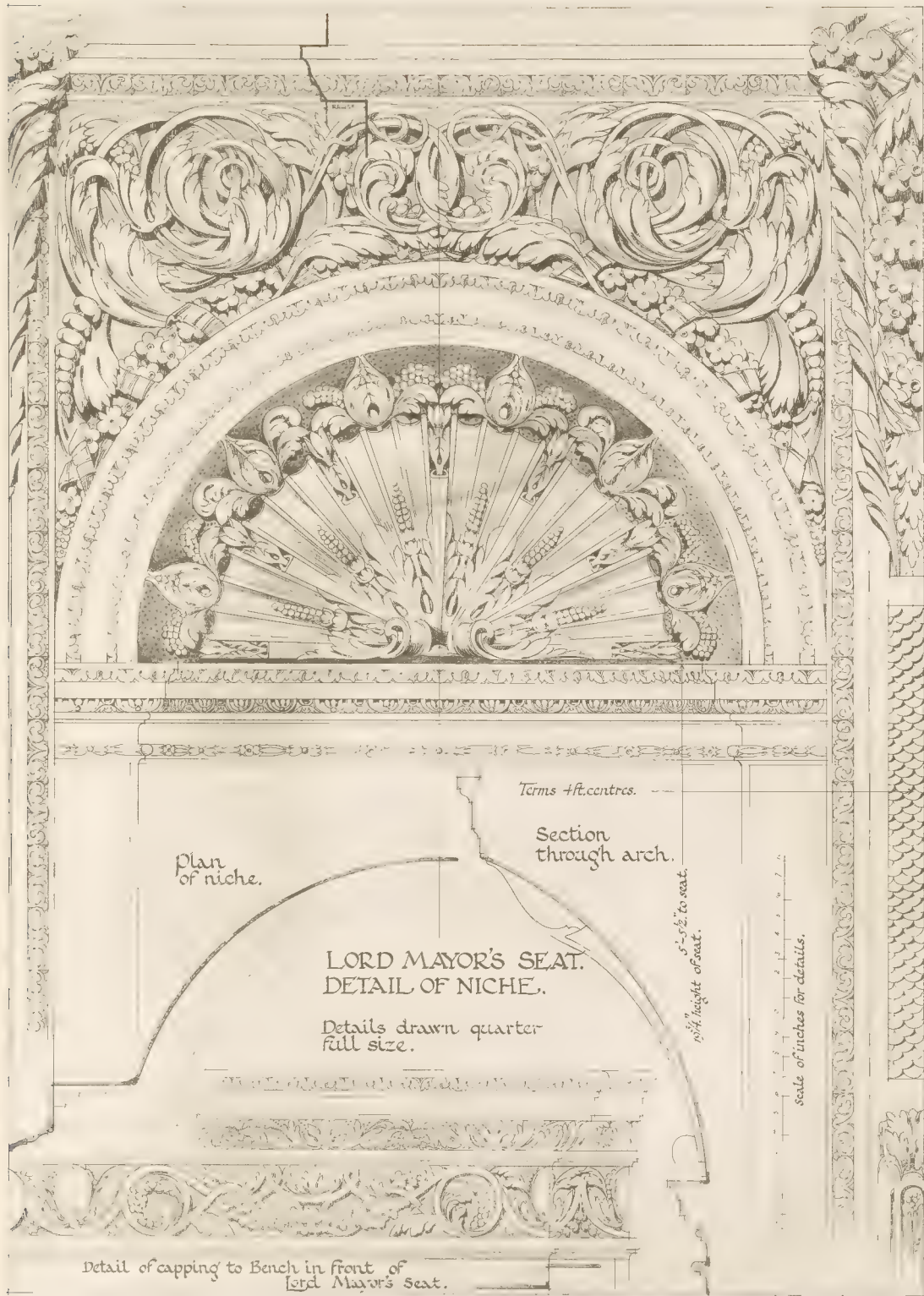




ST. PAUL'S CATHEDRAL  
THE CHOIR STALLS—VARIOUS DETAILS

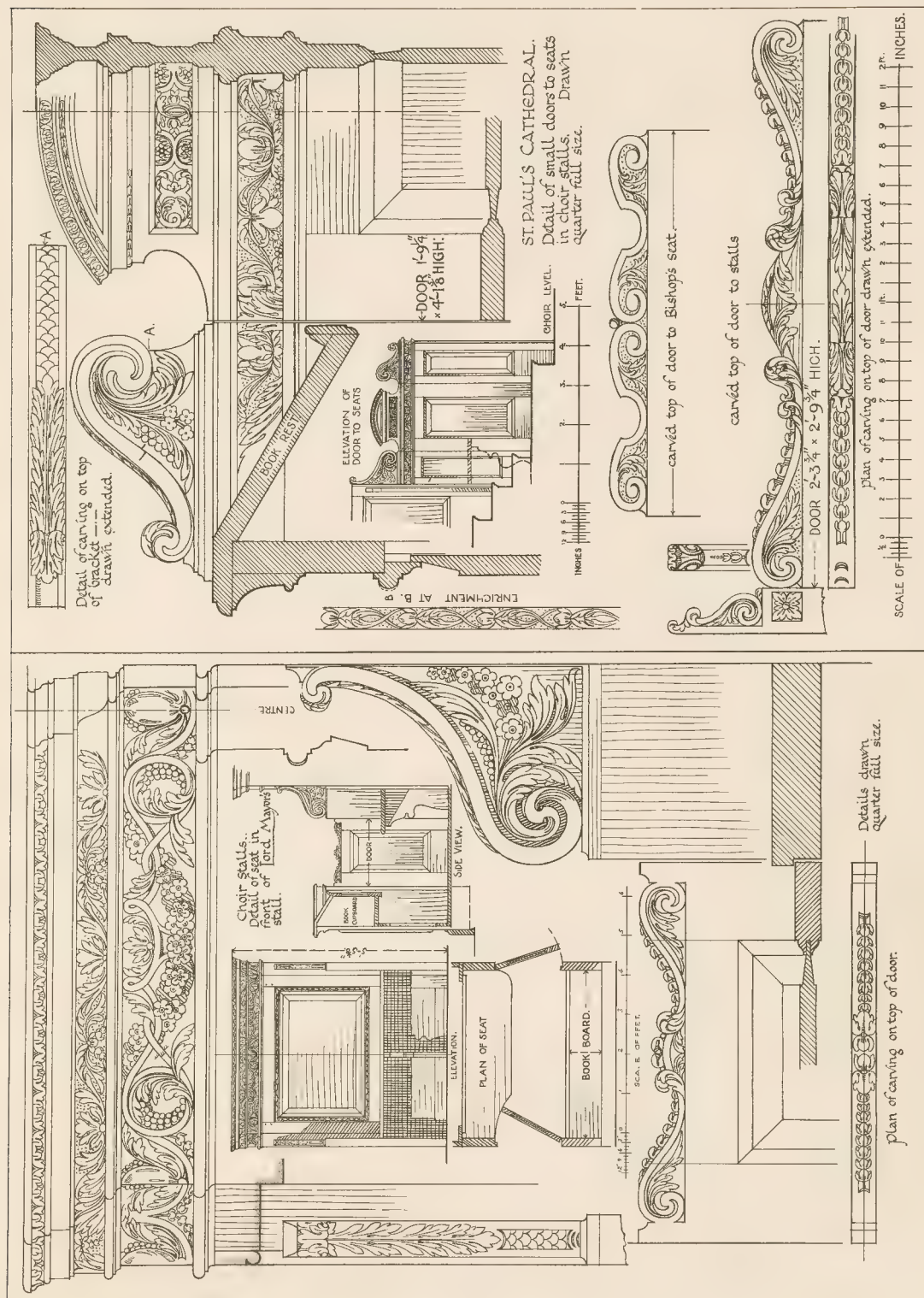






ST. PAUL'S CATHEDRAL  
THE CHOIR STALLS—DETAIL OF NICHE, LORD MAYOR'S SEAT



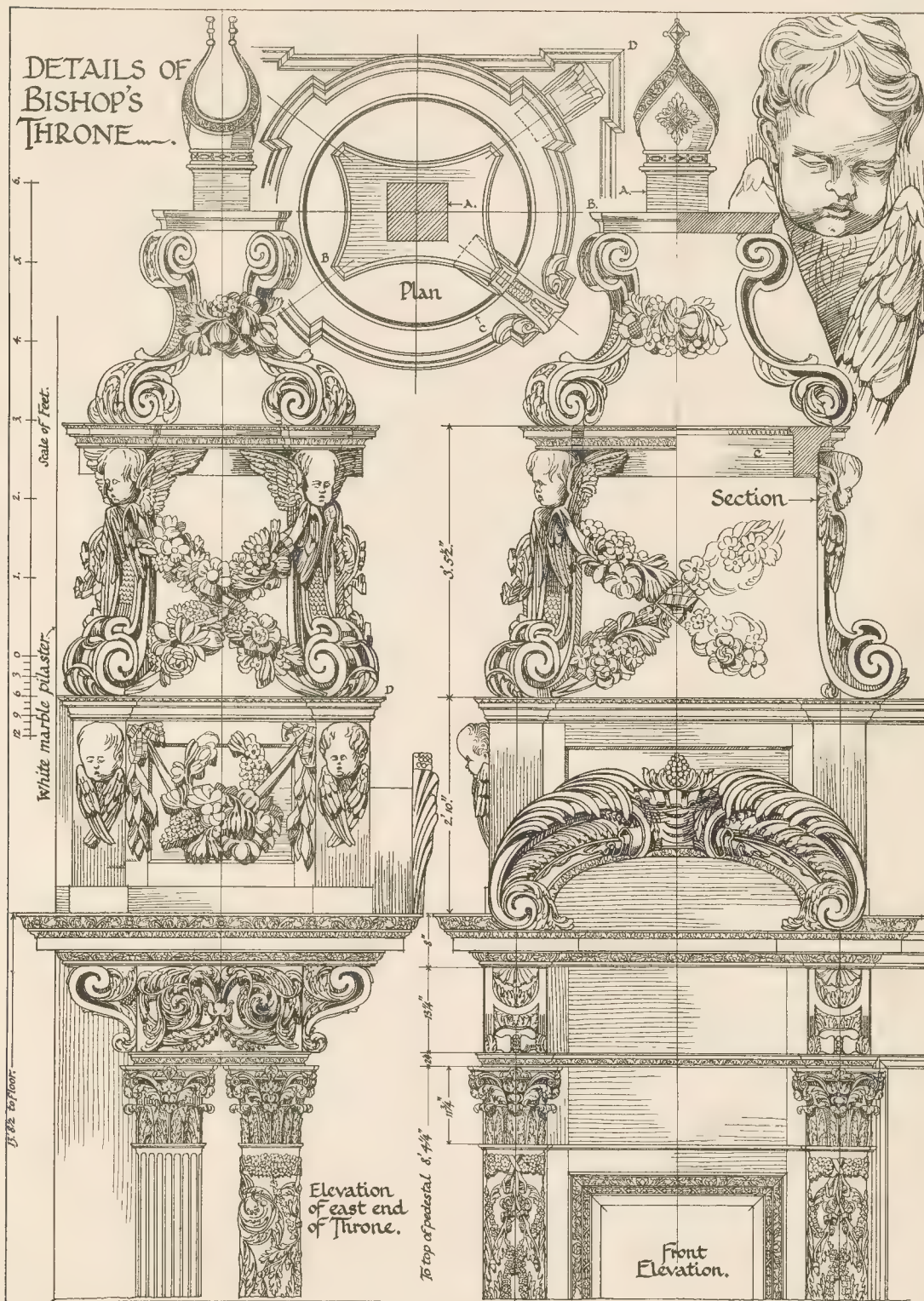


ST. PAUL'S CATHEDRAL  
THE CHOIR STALLS--DETAIL OF STALL ENDS, AND SMALL DOORS





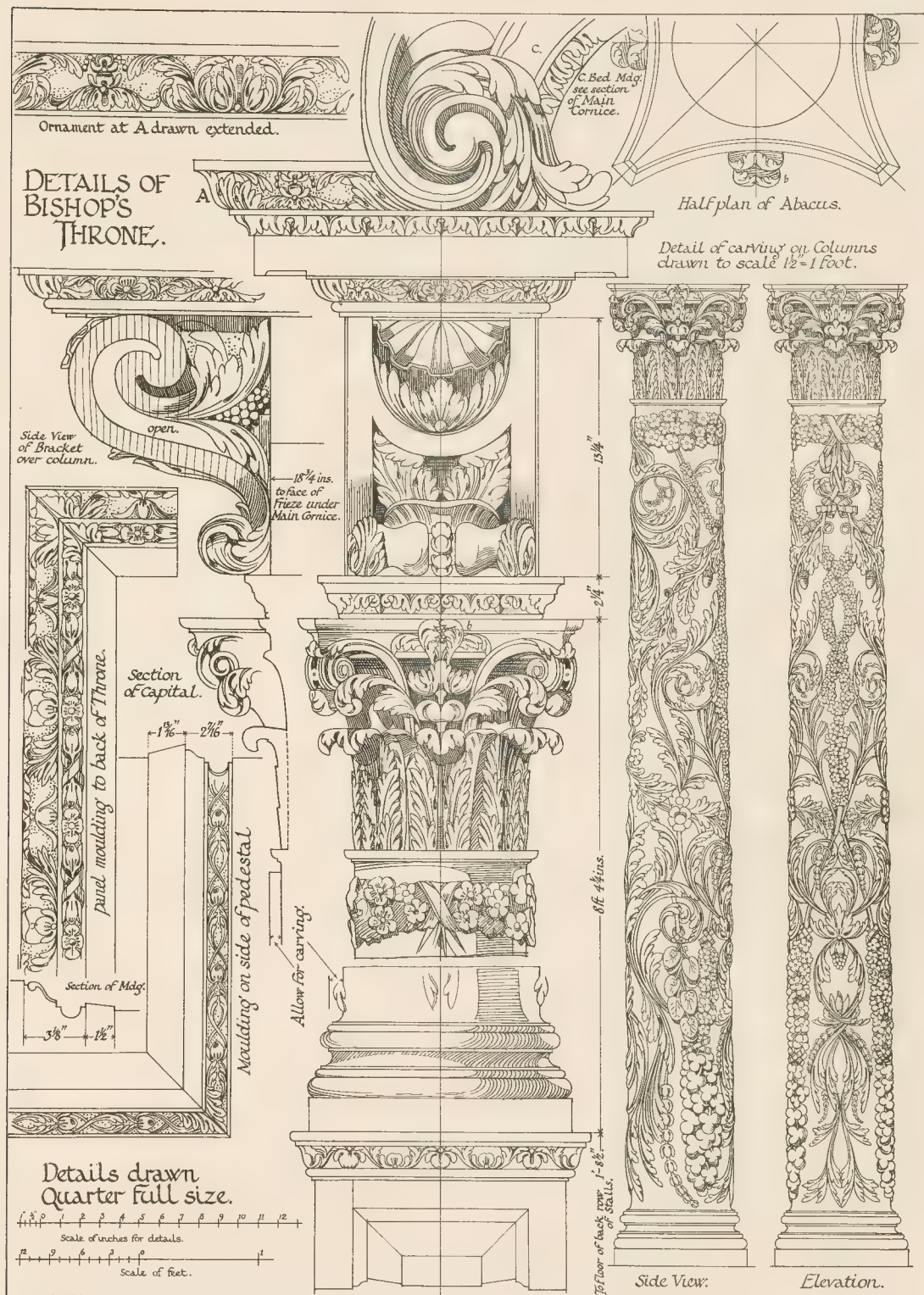




ST. PAUL'S CATHEDRAL  
DETAILS OF THE BISHOP'S THRONE



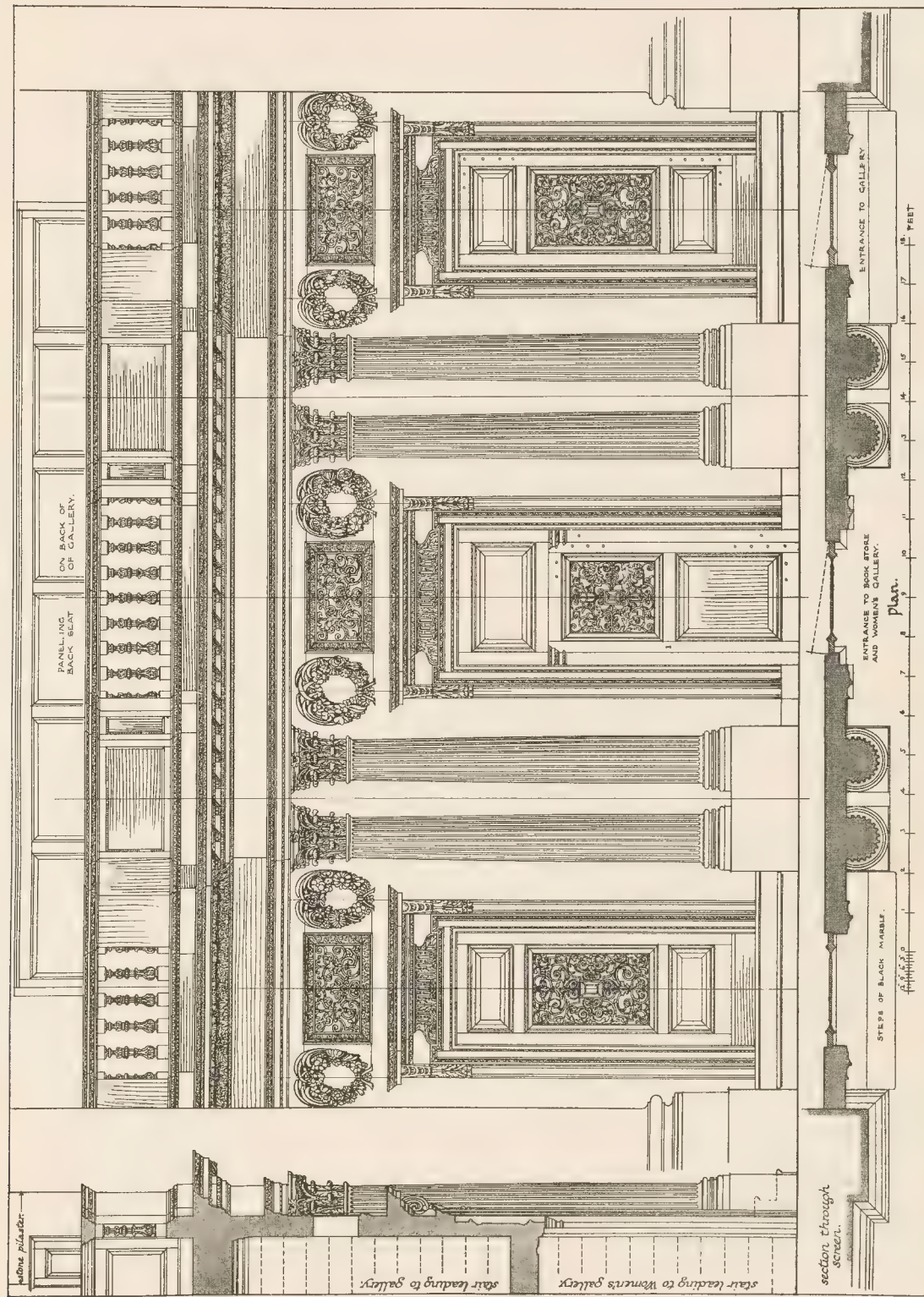




ST PAUL'S CATHEDRAL  
DETAILS OF THE BISHOP'S THRONE



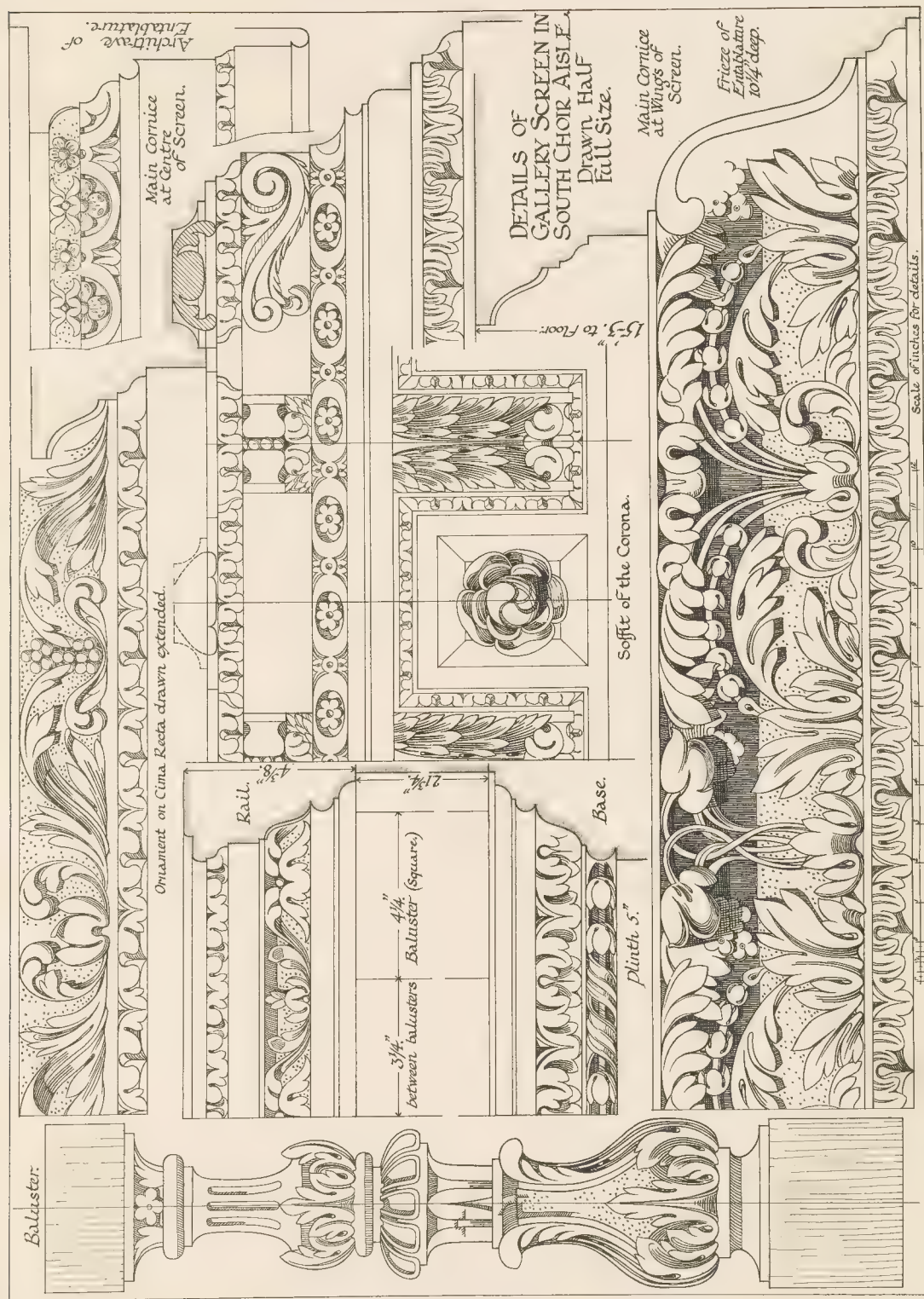




ST. PAUL'S CATHEDRAL  
ELEVATION OF ONE OF THE GALLERY SCREENS IN THE SOUTH CHOIR AISLE



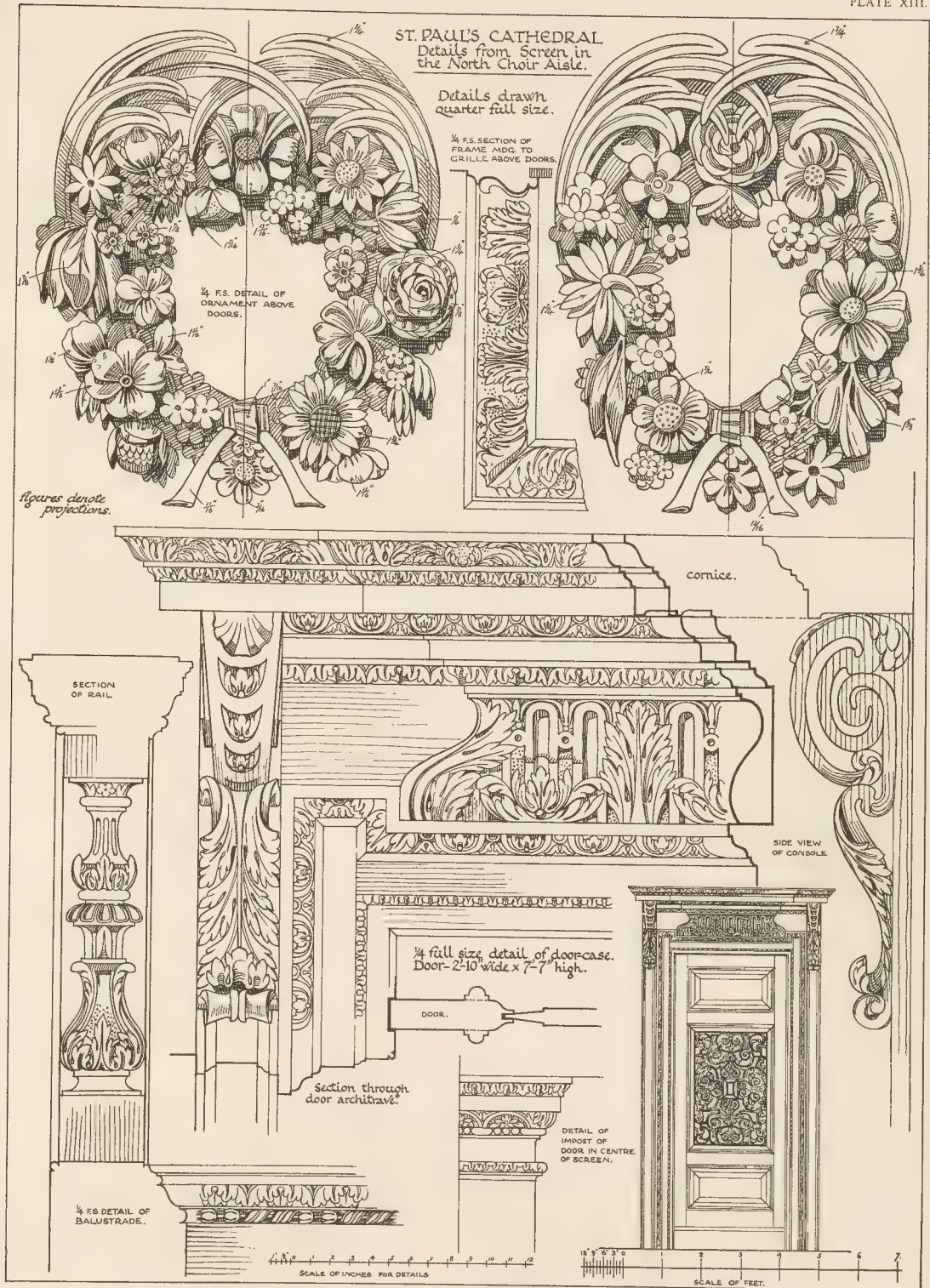




ST. PAUL'S CATHEDRAL  
DETAILS OF GALLERY SCREEN IN THE SOUTH CHOIR AISLE

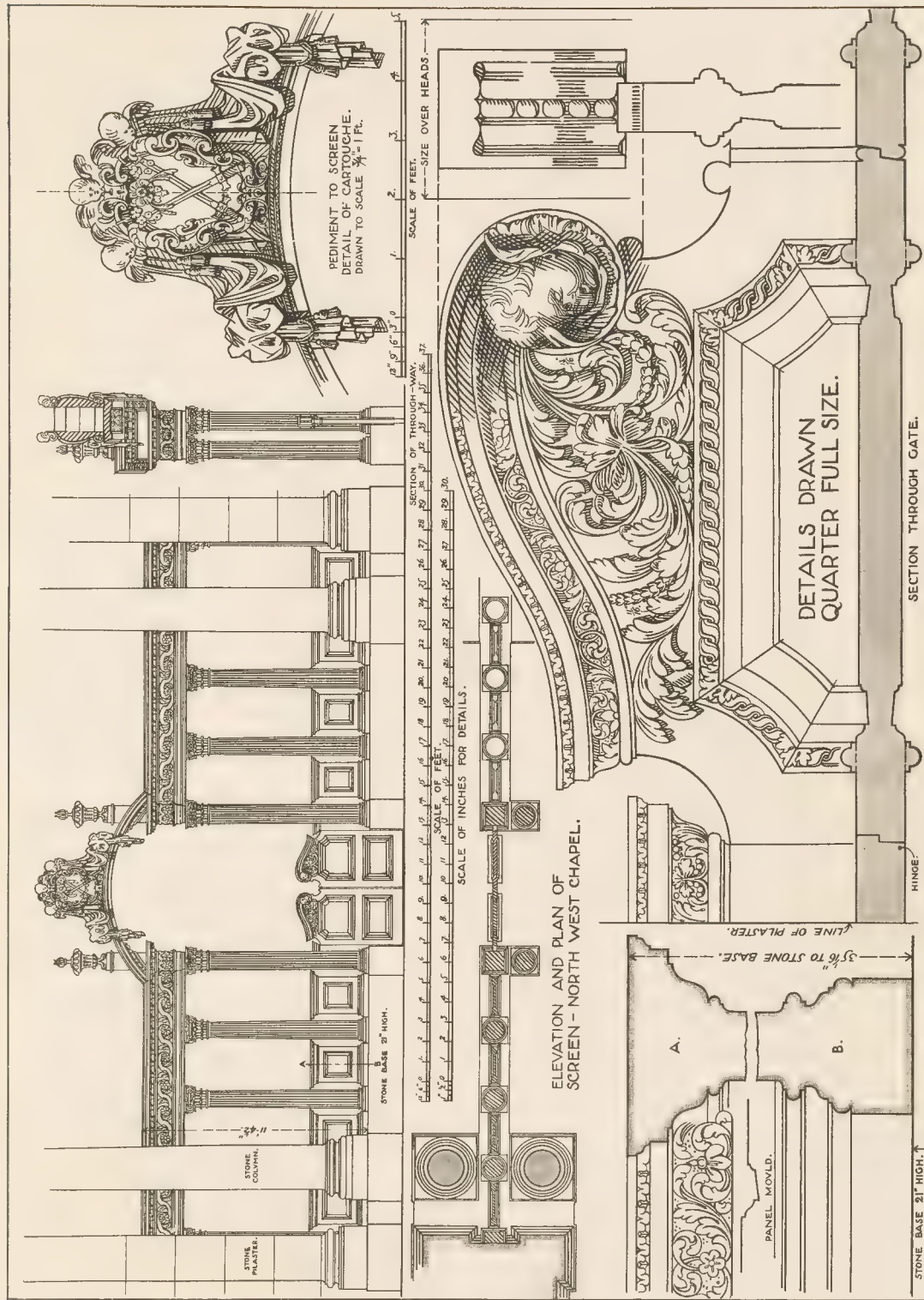






ST. PAUL'S CATHEDRAL  
DETAILS OF DOOR-CASE, ETC., FROM SOUTH AISLE SCREEN



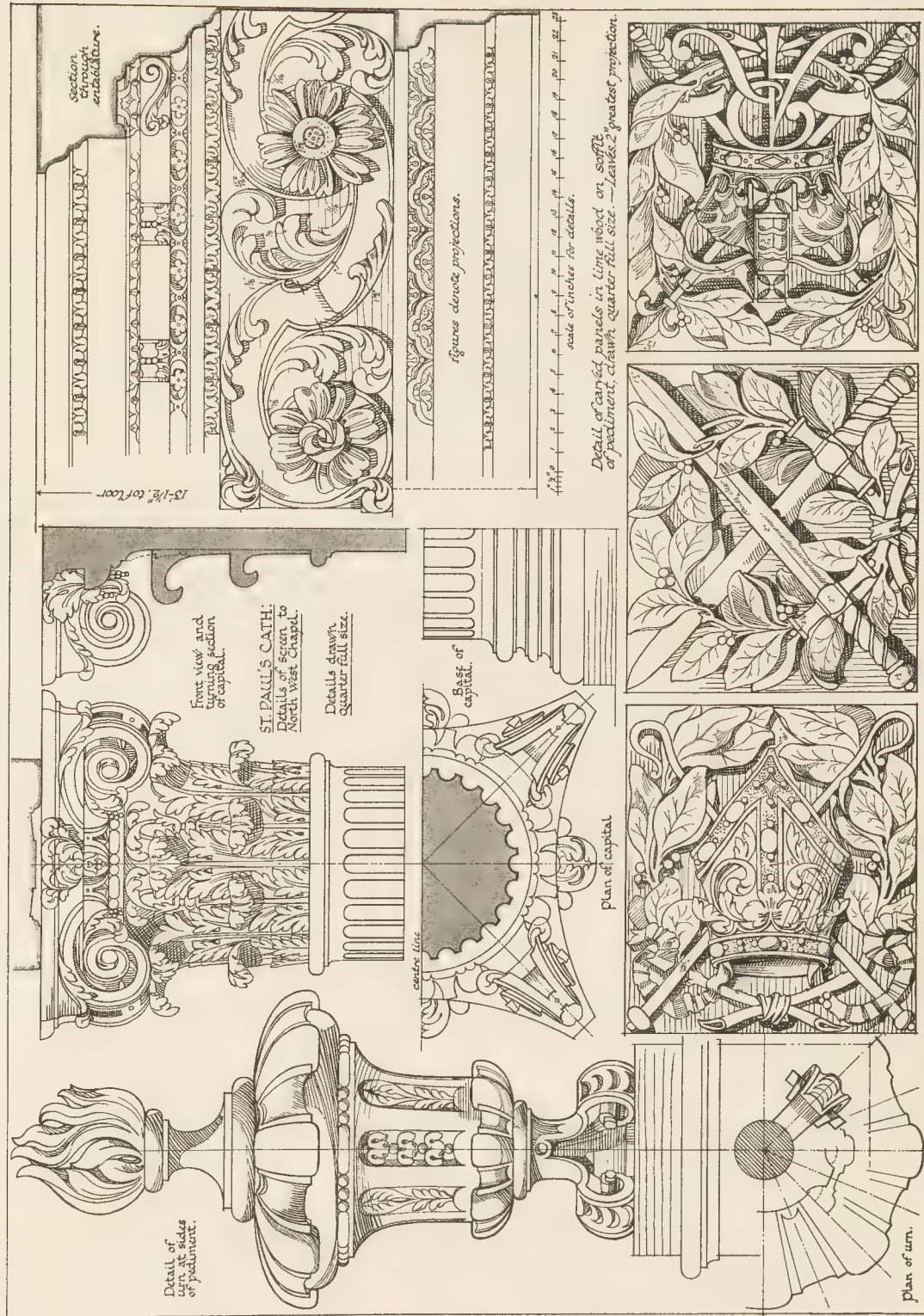


ST. PAUL'S CATHEDRAL  
DETAILS OF CHAPEL SCREEN



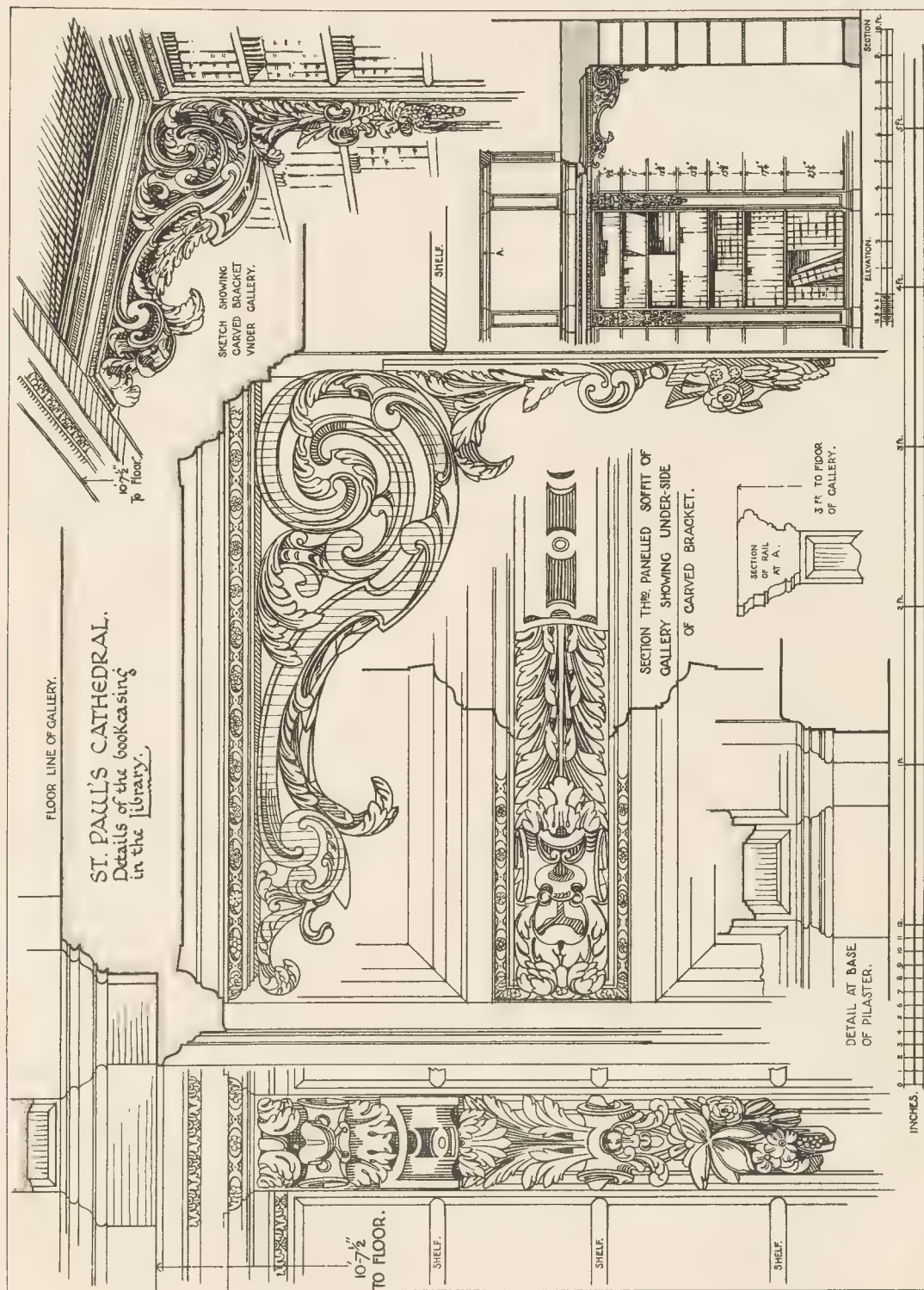






ST. PAUL'S CATHEDRAL  
DETAILS OF CHAPEL SCREEN



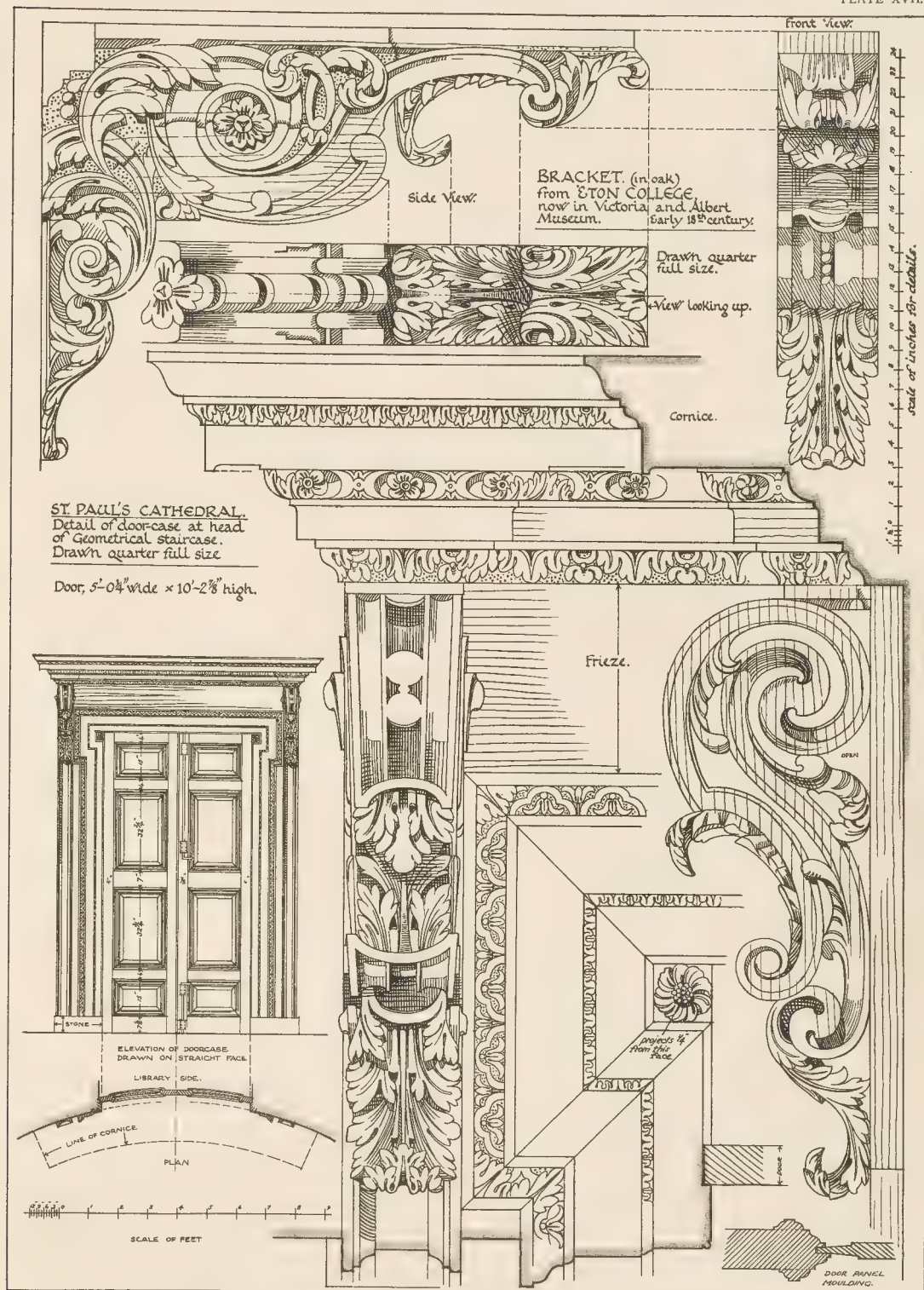


ST. PAUL'S CATHEDRAL  
DETAILS OF THE BOOKCASING IN THE LIBRARY





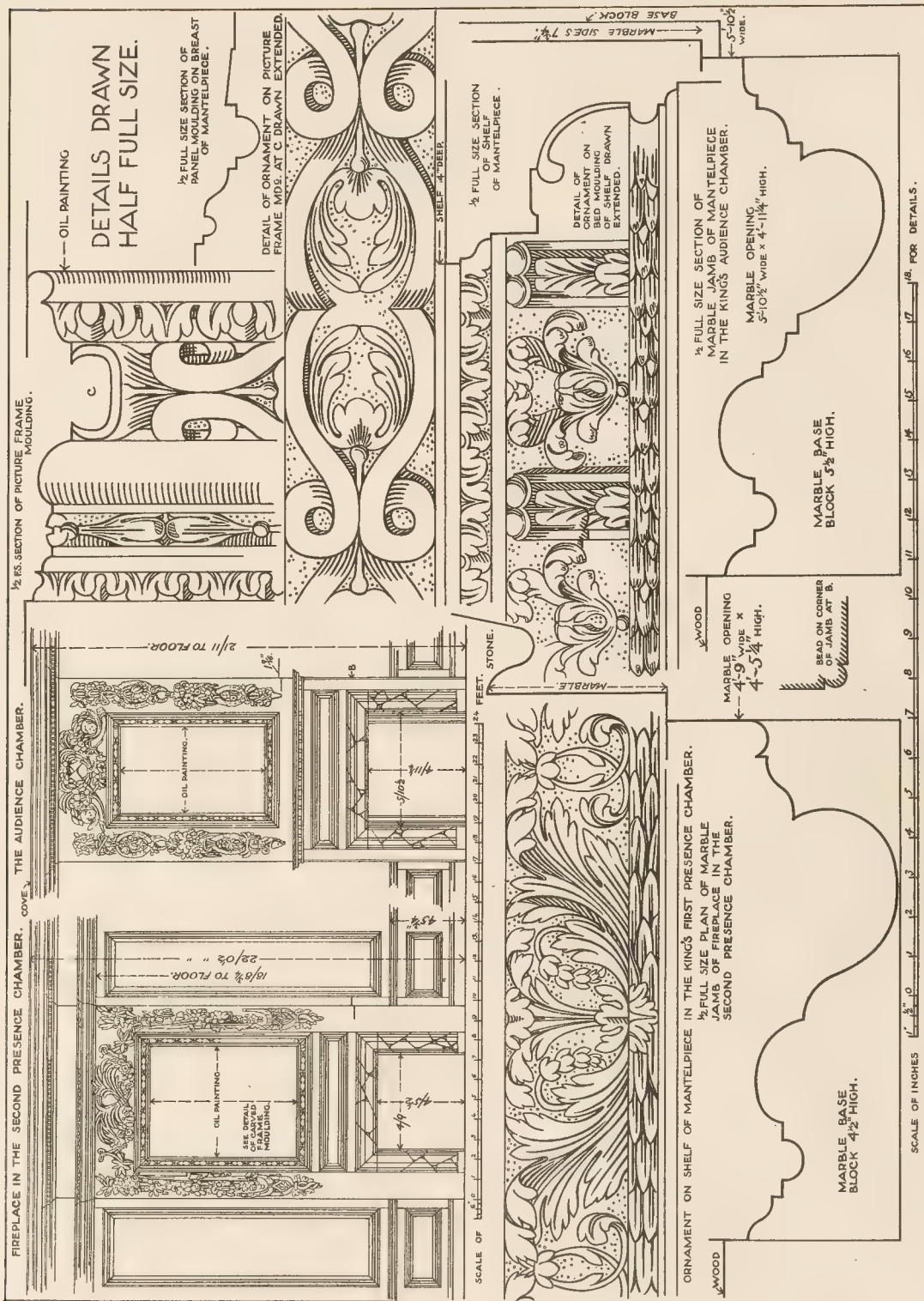




ETON COLLEGE  
DETAIL OF BRACKET

ST. PAUL'S CATHEDRAL  
DETAIL OF DOOR-CASE TO LIBRARY AT HEAD OF  
GEOMETRICAL STAIRCASE

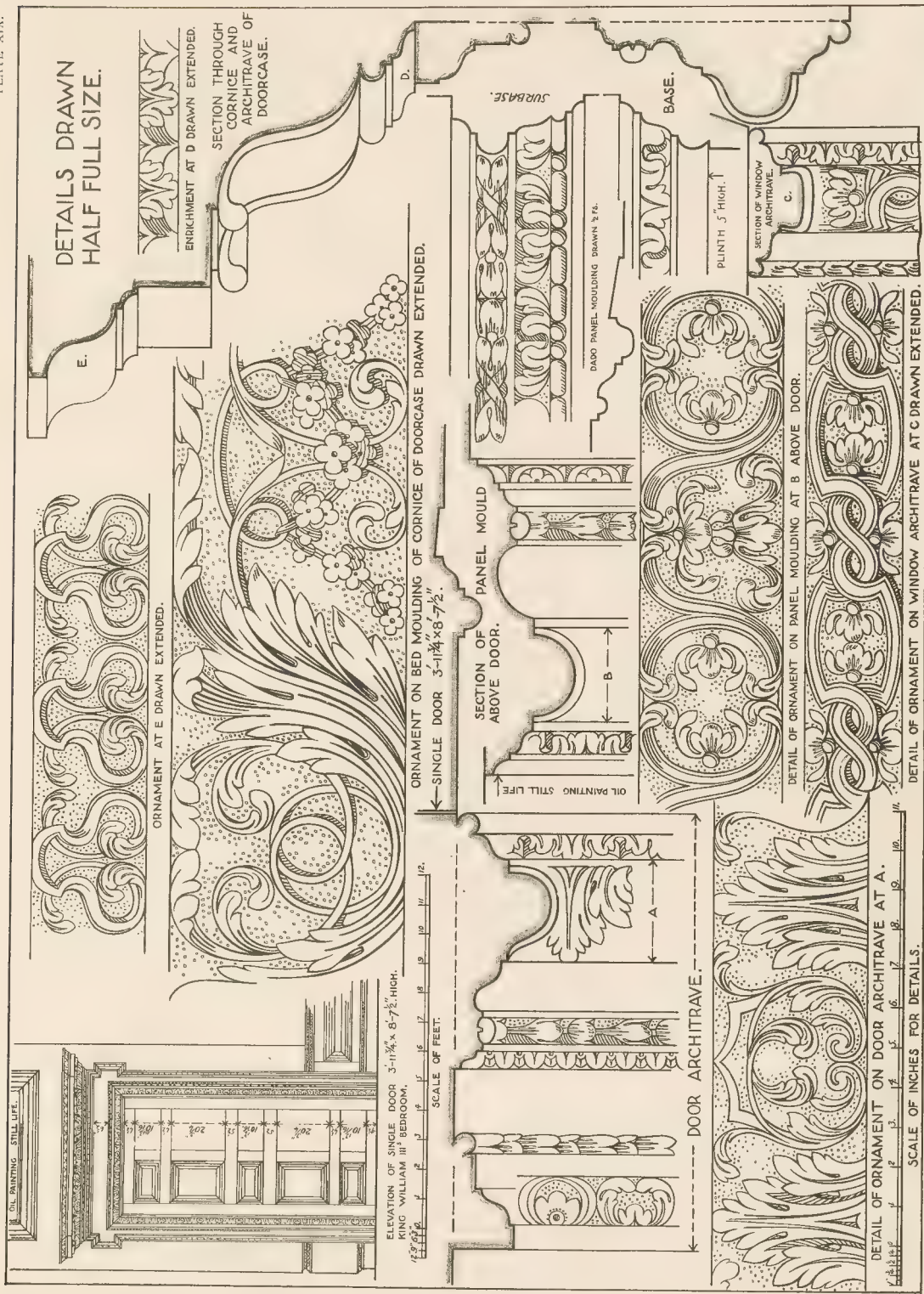




HAMPTON COURT  
DETAILS OF MANTELPIECES



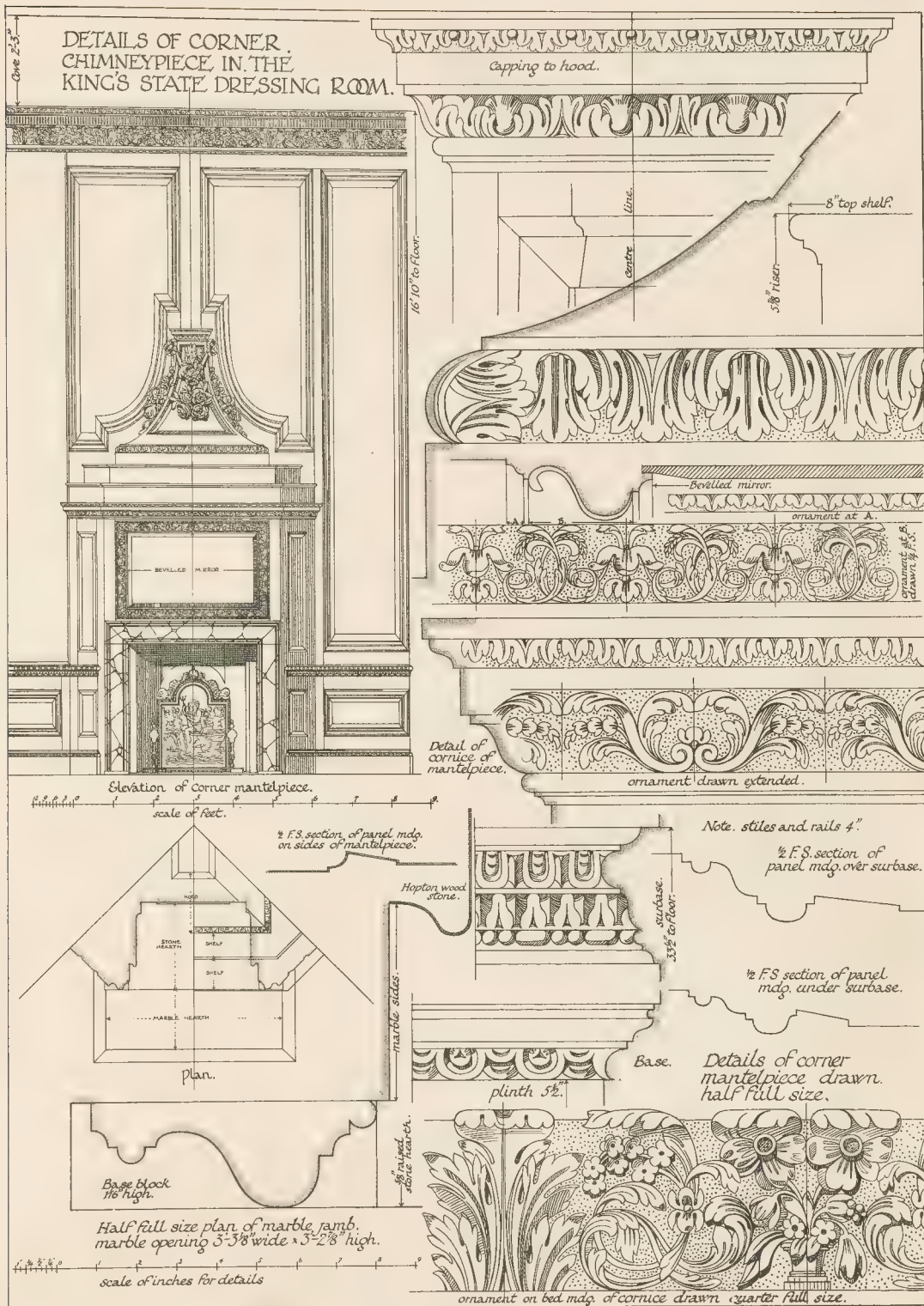




HAMPTON COURT  
FOUR-CASE AND OTHER DETAILS OF KING WILLIAM III'S STATE BEDCHAMBER



DETAILS OF CORNER  
CHIMNEYPiece, IN THE  
KING'S STATE DRESSING ROOM.



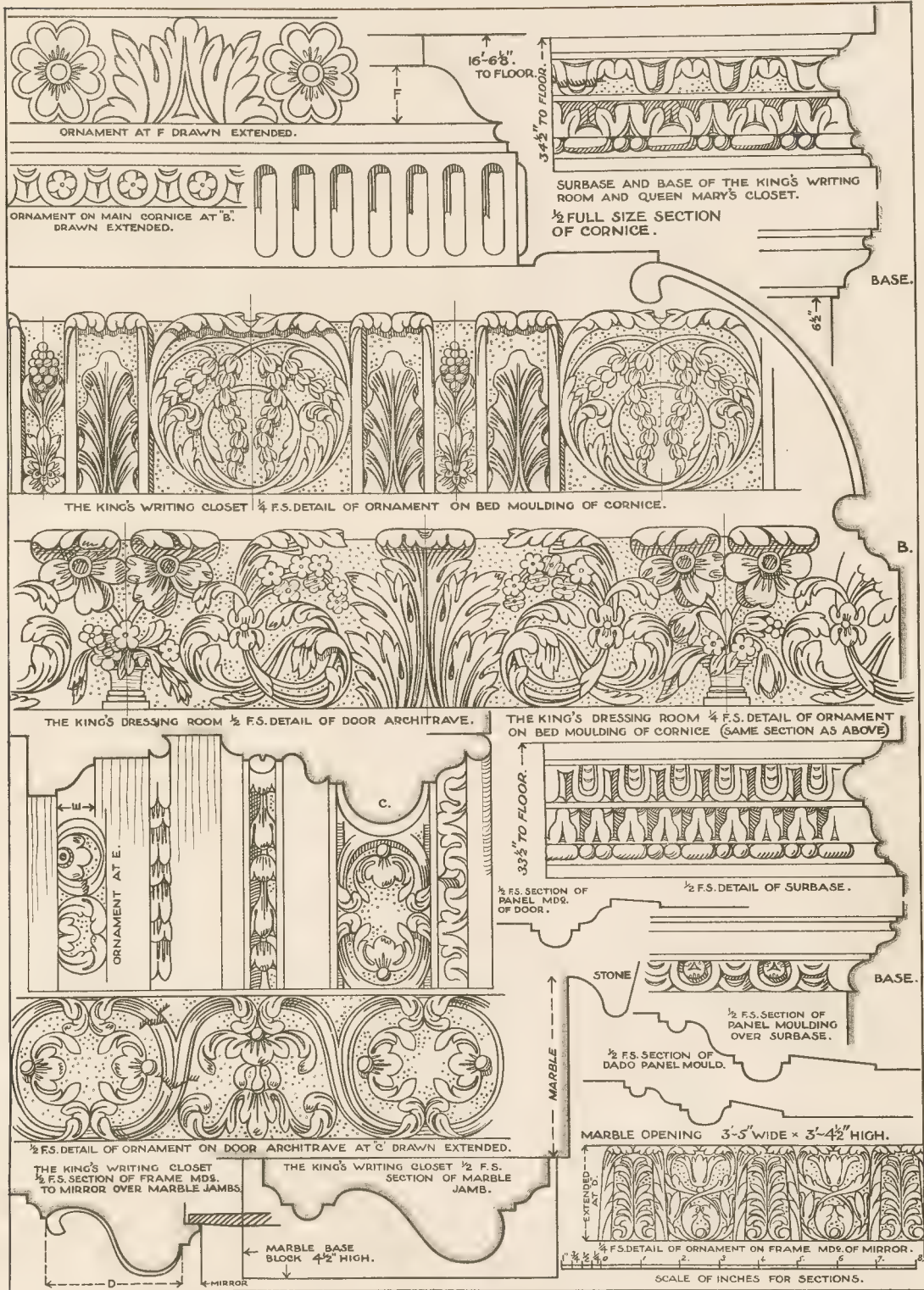
HAMPTON COURT

DETAILS OF THE KING'S STATE DRESSING-ROOM









HAMPDEN COURT

DETAILS FROM THE KING'S WRITING CLOSET AND DRESSING ROOM





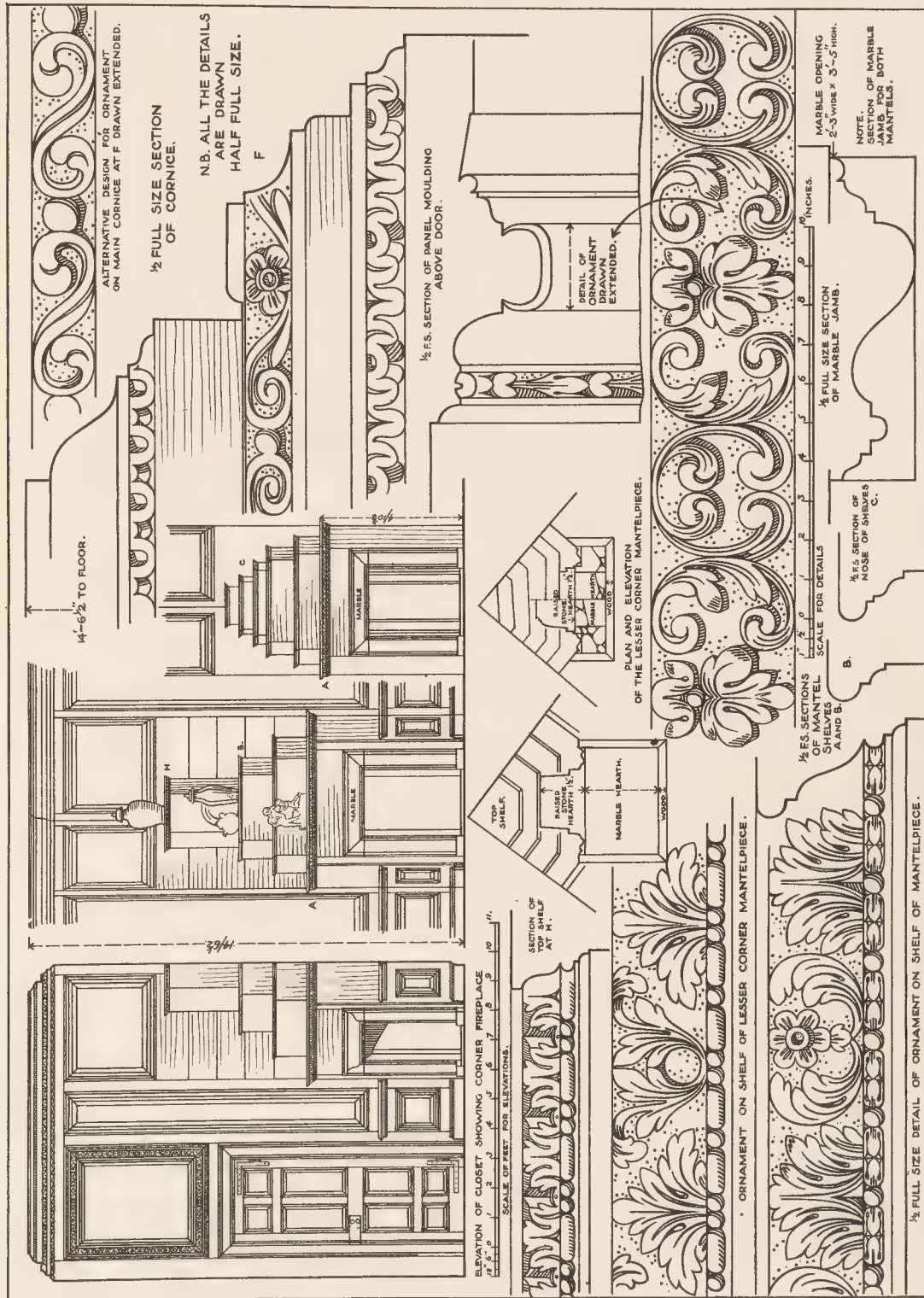


HAMPTON COURT

DETAILS FROM THE KING'S DRAWING-ROOM, WRITING-CLOSET, AND QUEEN MARY'S CLOSET







HAMPTON COURT—GEORGES' ROOMS  
DETAILS OF CORNER MANTLEPIECES IN THE CLOSETS

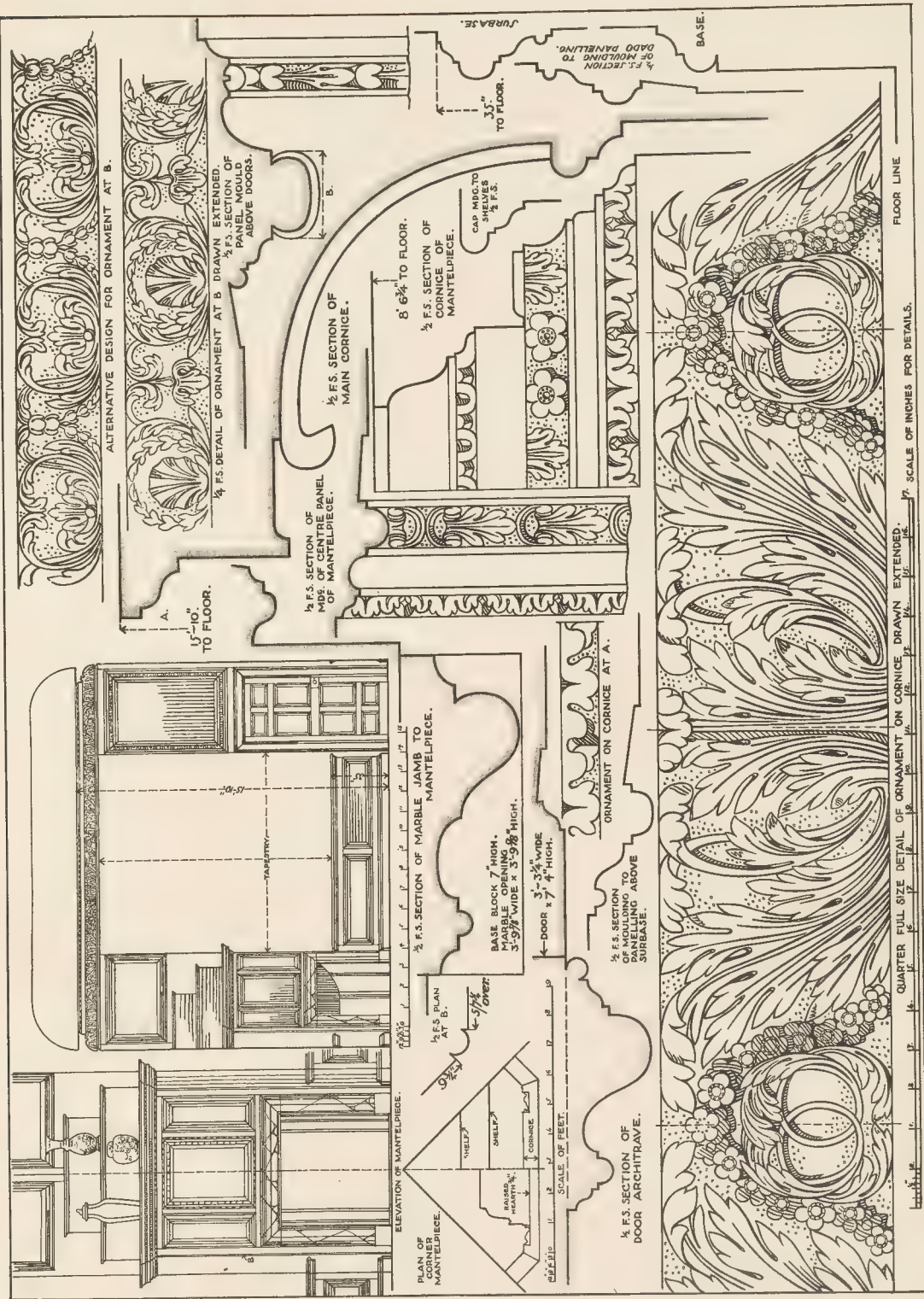


HAMPTON COURT—GEORGES' ROOMS  
DETAIL OF FIREPLACE WALL OF THE KING'S PRIVATE DRESSING-ROOM





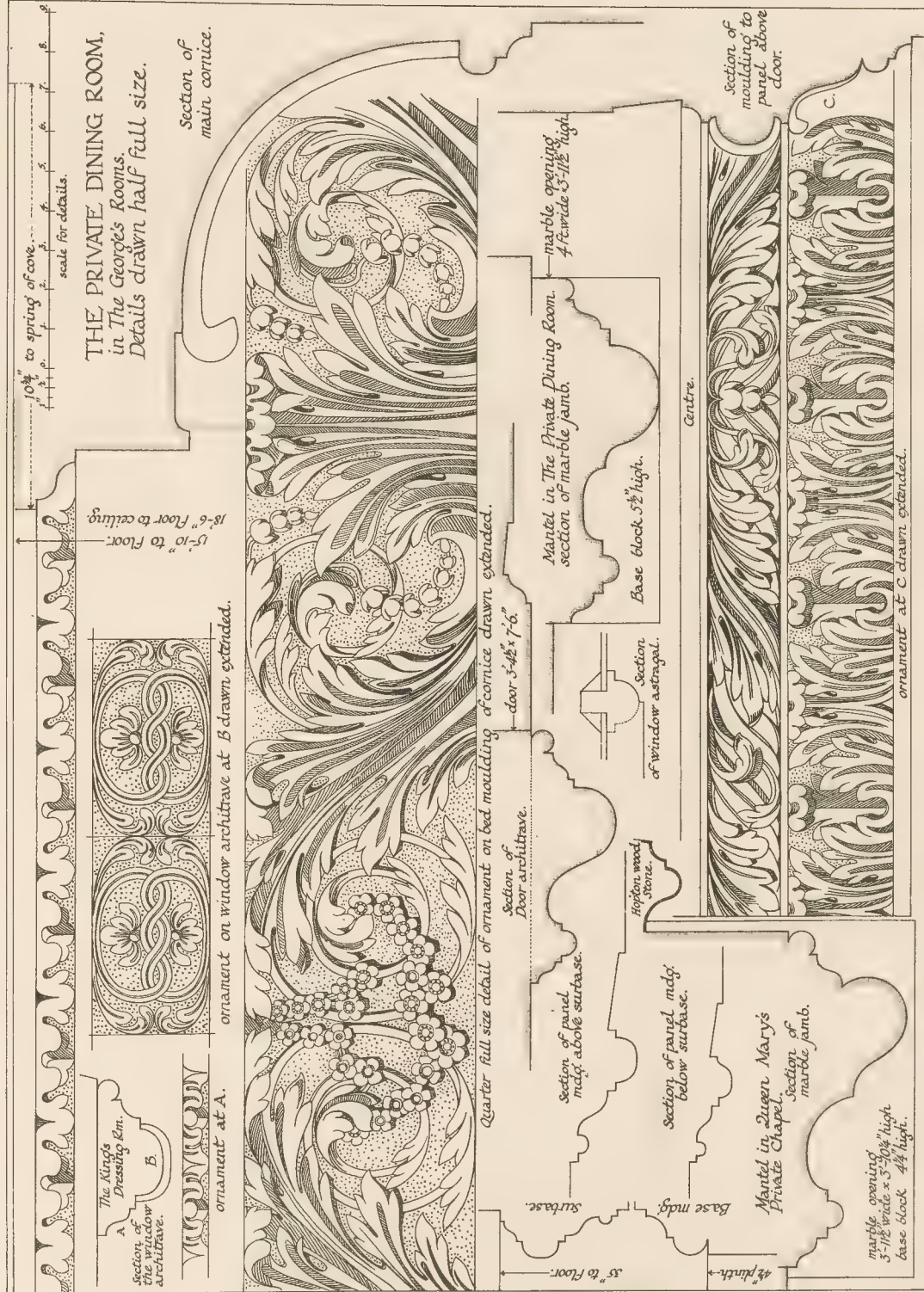




HAMPTON COURT  
 DETAILS OF GEORGE II'S PRIVATE CHAMBER





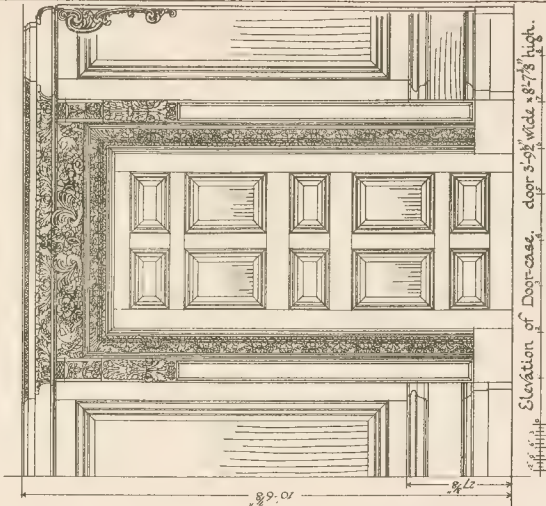
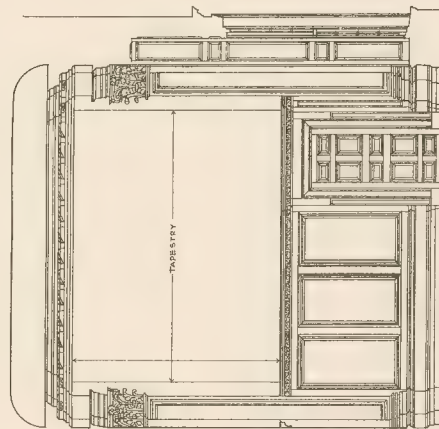
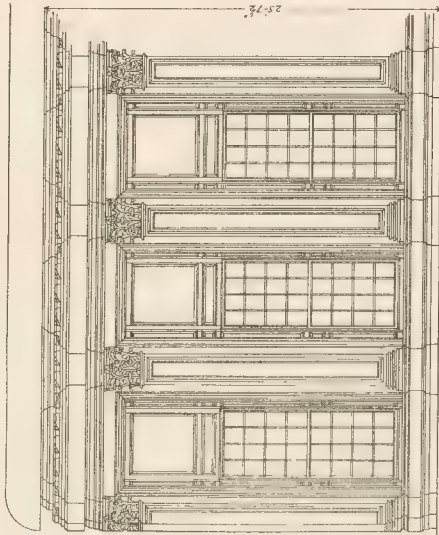


HAMPTON COURT—GEORGES' ROOMS  
DETAILS OF THE PRIVATE DINING-ROOM, ETC.

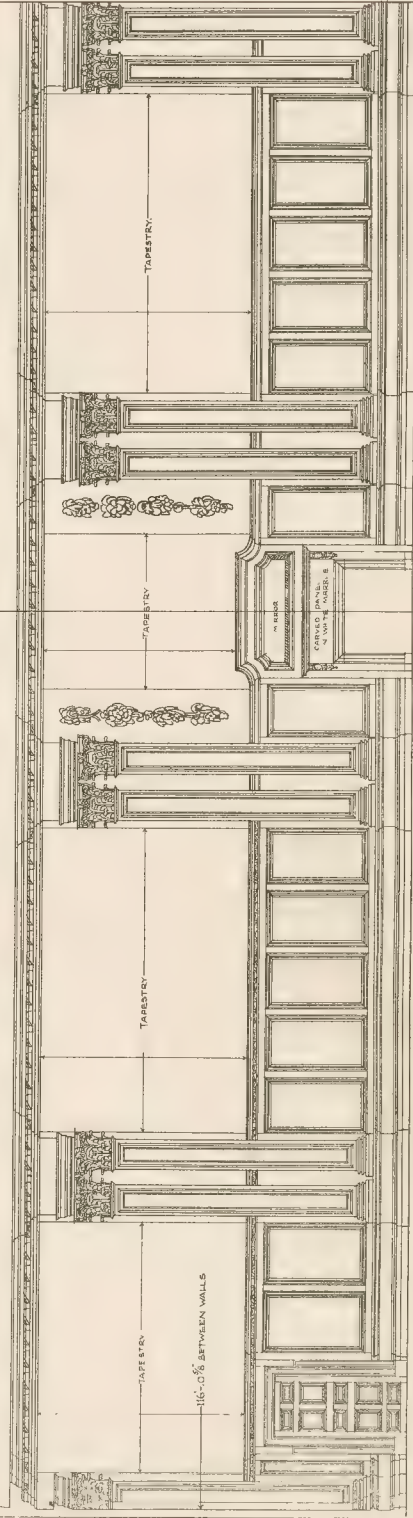




HAMPTON COURT PALACE.  
THE KING'S GALLERY. Key elevations.



SCALE OF FEET FOR DOORCASE

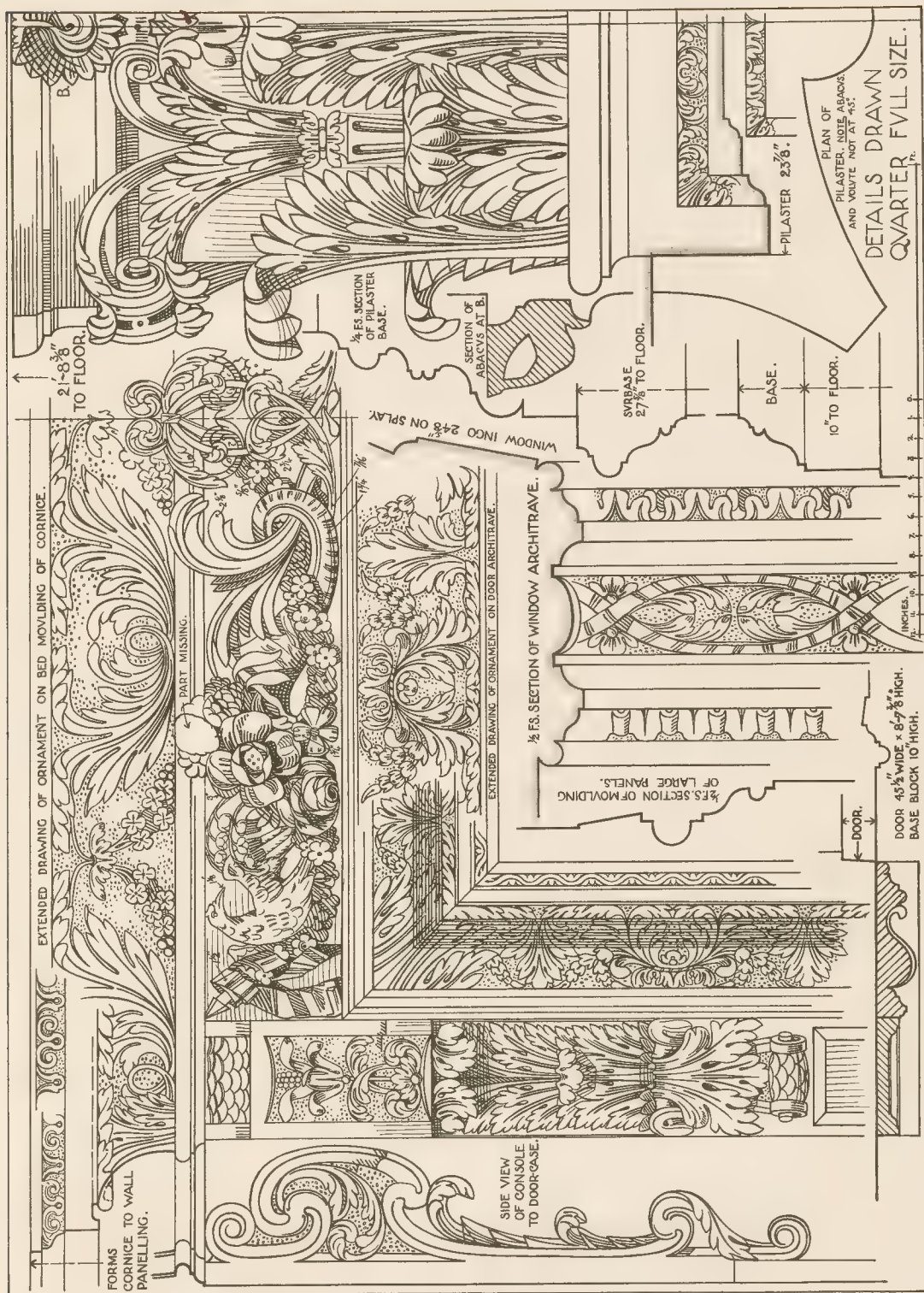


SCALE OF FEET FOR ELEVATIONS.

16' Act.

HAMPTON COURT  
KEY ELEVATIONS OF THE KING'S GALLERY



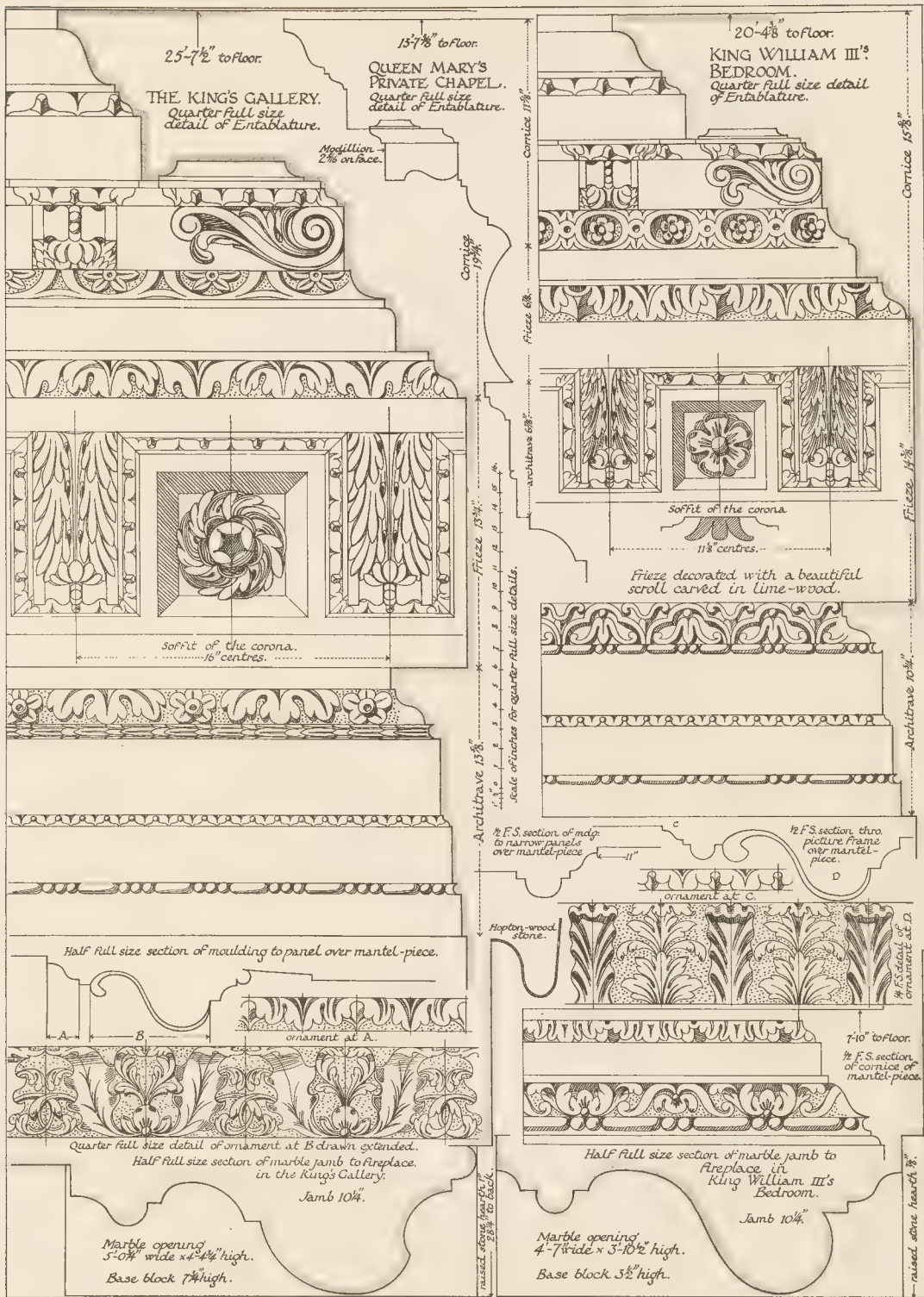


HAMPTON COURT  
DETAILS OF THE KING'S GALLERY



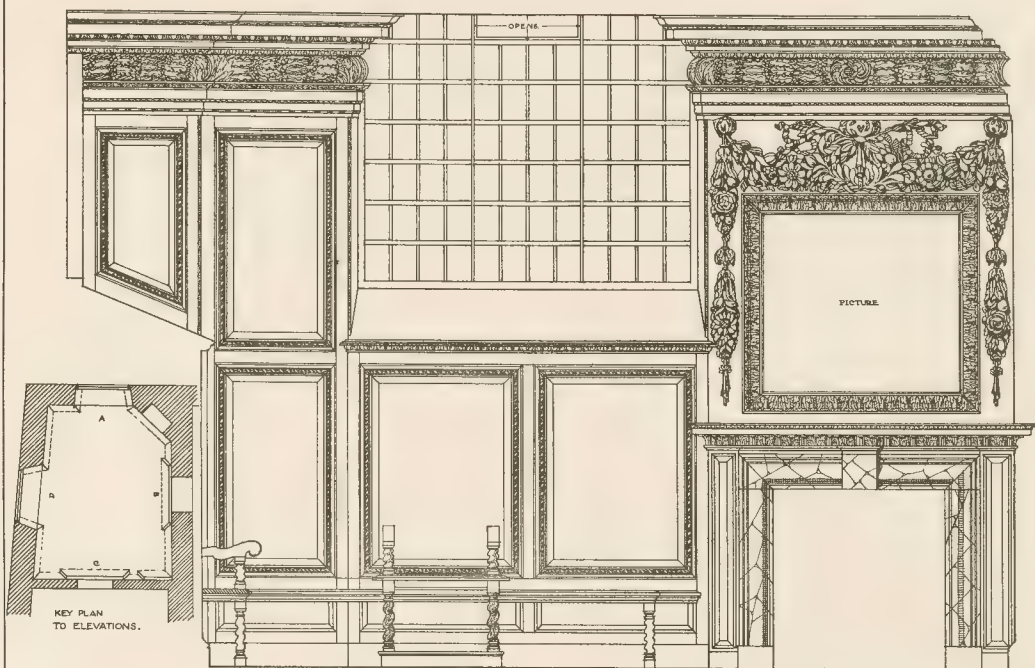






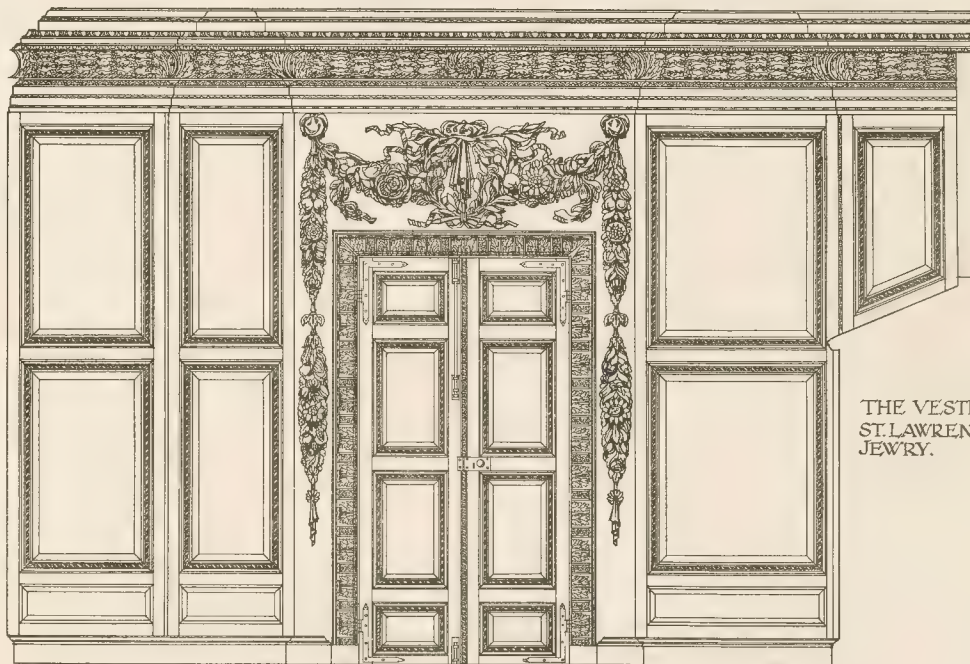
HAMPTON COURT  
DETAILS FROM THE KING'S GALLERY, QUEEN MARY'S PRIVATE CHAPEL,  
AND KING WILLIAM III'S BEDCHAMBER





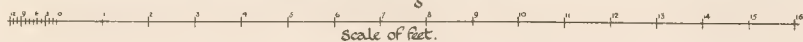
Elevation looking on A.

Elevation of mantelpiece.



THE VESTRY,  
ST. LAWRENCE—  
JEWRY.

Elevation looking on C.

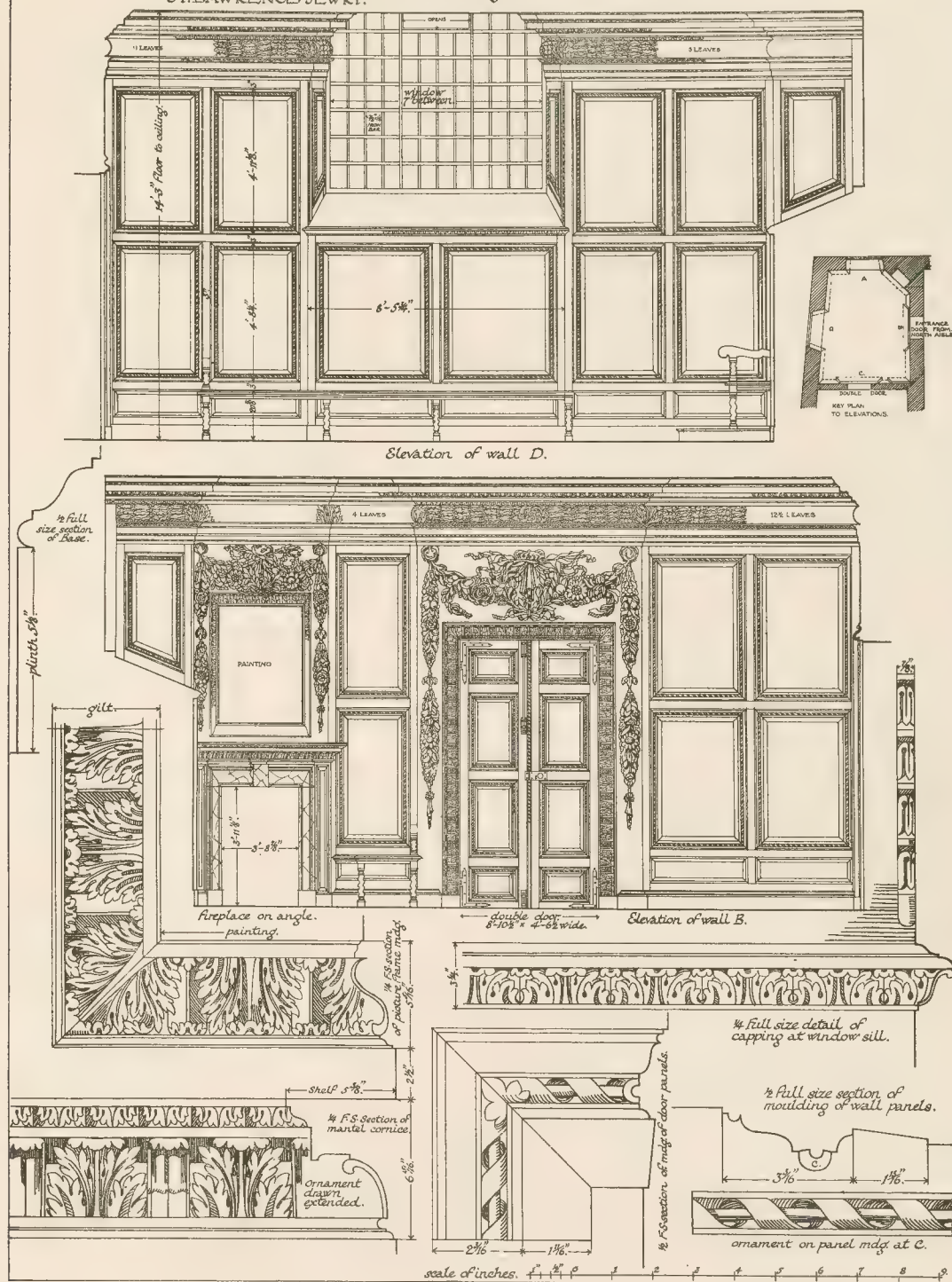






THE VESTRY.  
ST. LAWRENCE, JEWRY.

Details and Key Elevations  
of walls B & D.



ST. LAWRENCE JEWRY  
DETAILS OF THE VESTRY



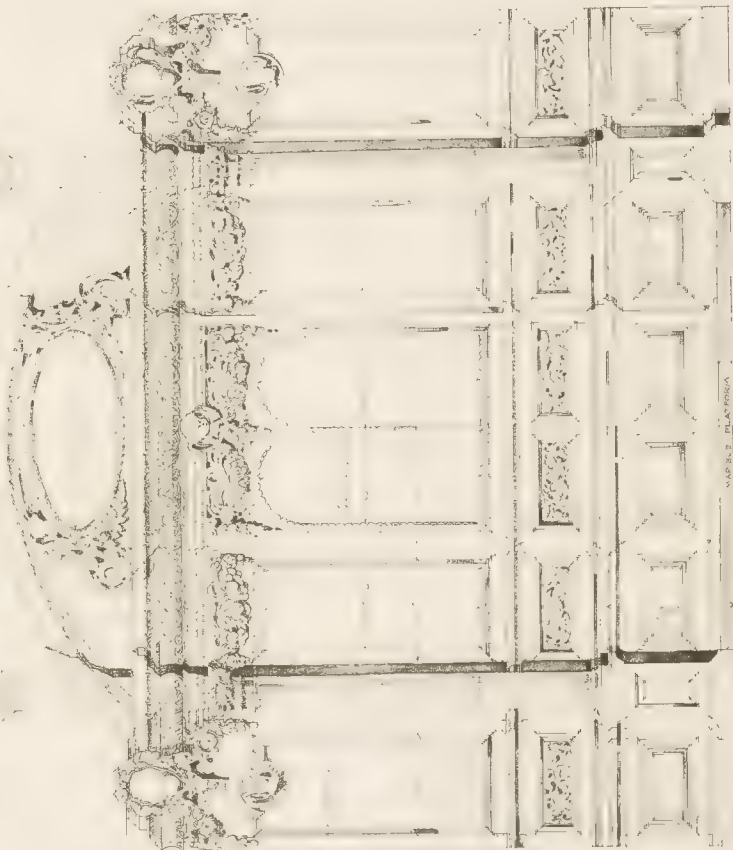
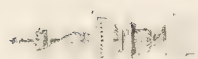








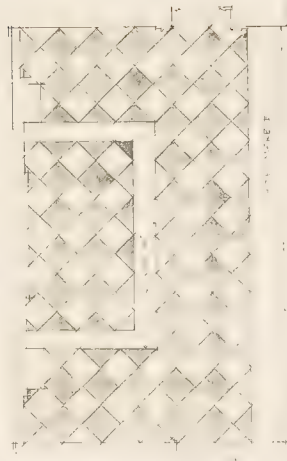
ST. NICHOLAS CHURCH,  
DEPTFORD, LONDON.  
Details of the Altar-piece.



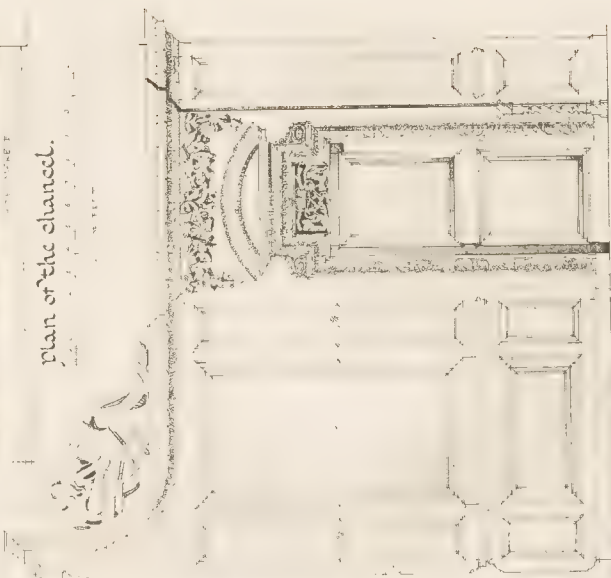
Elevation of the altar-piece.

scale of

half plan.



Plan of the chancel.

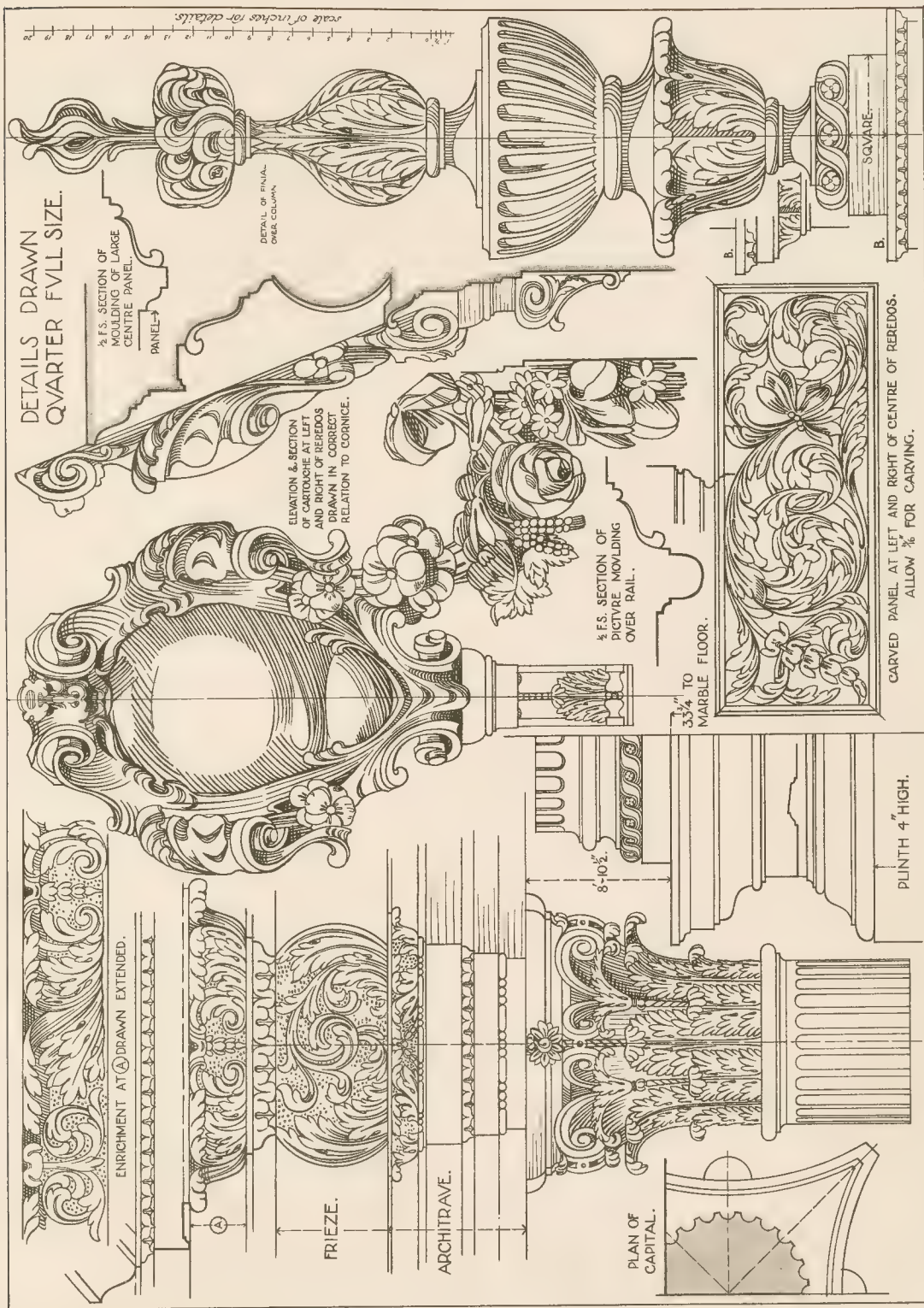


Elevation at side of chancel.

feet.

ST. NICHOLAS CHURCH, DEPTFORD, LONDON  
DETAILS OF THE ALTAR-PIECE

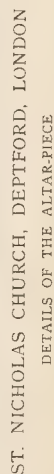




ST. NICHOLAS CHURCH, DEPTFORD, LONDON  
DETAILS OF THE ALTAR-PIECE

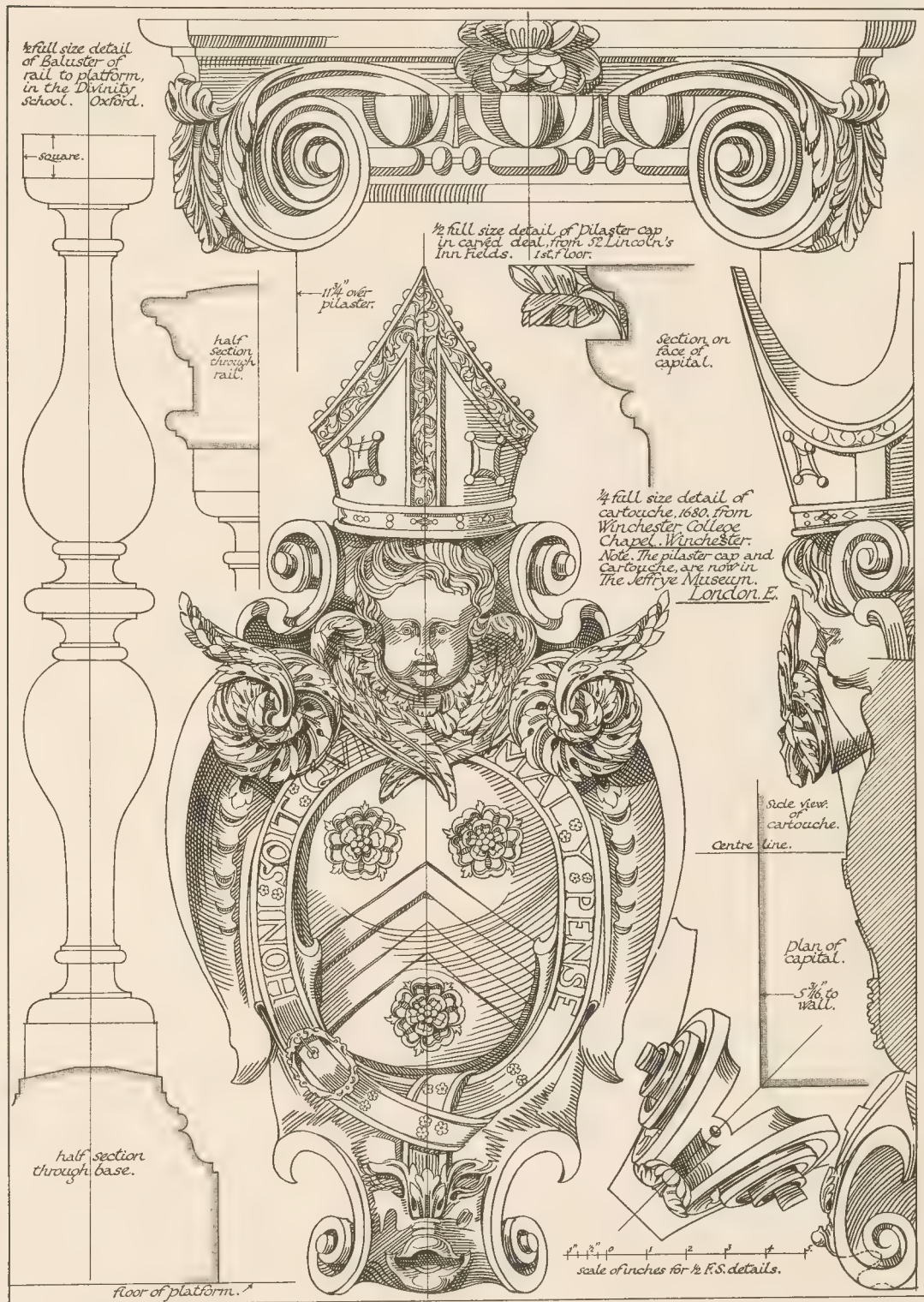






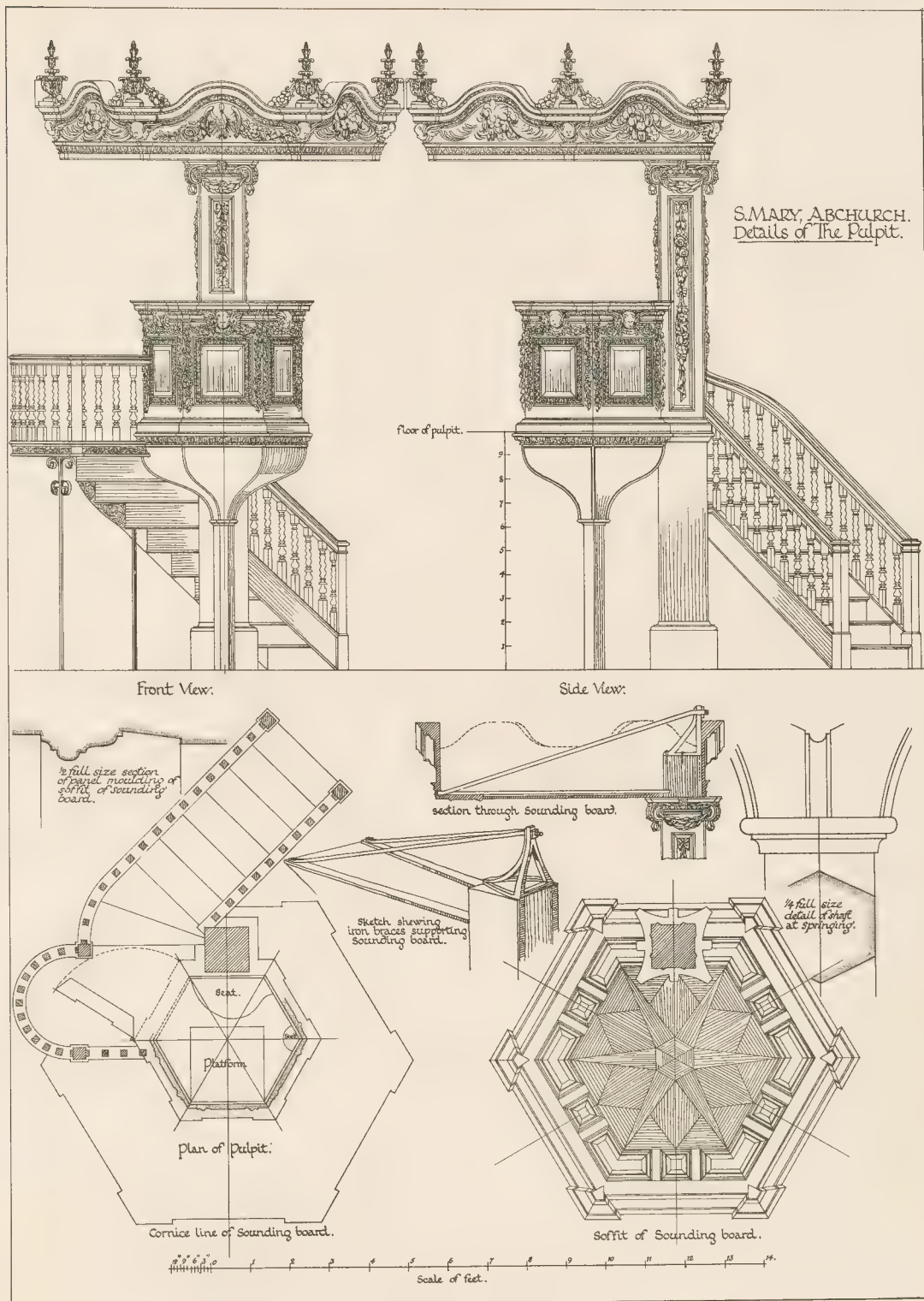








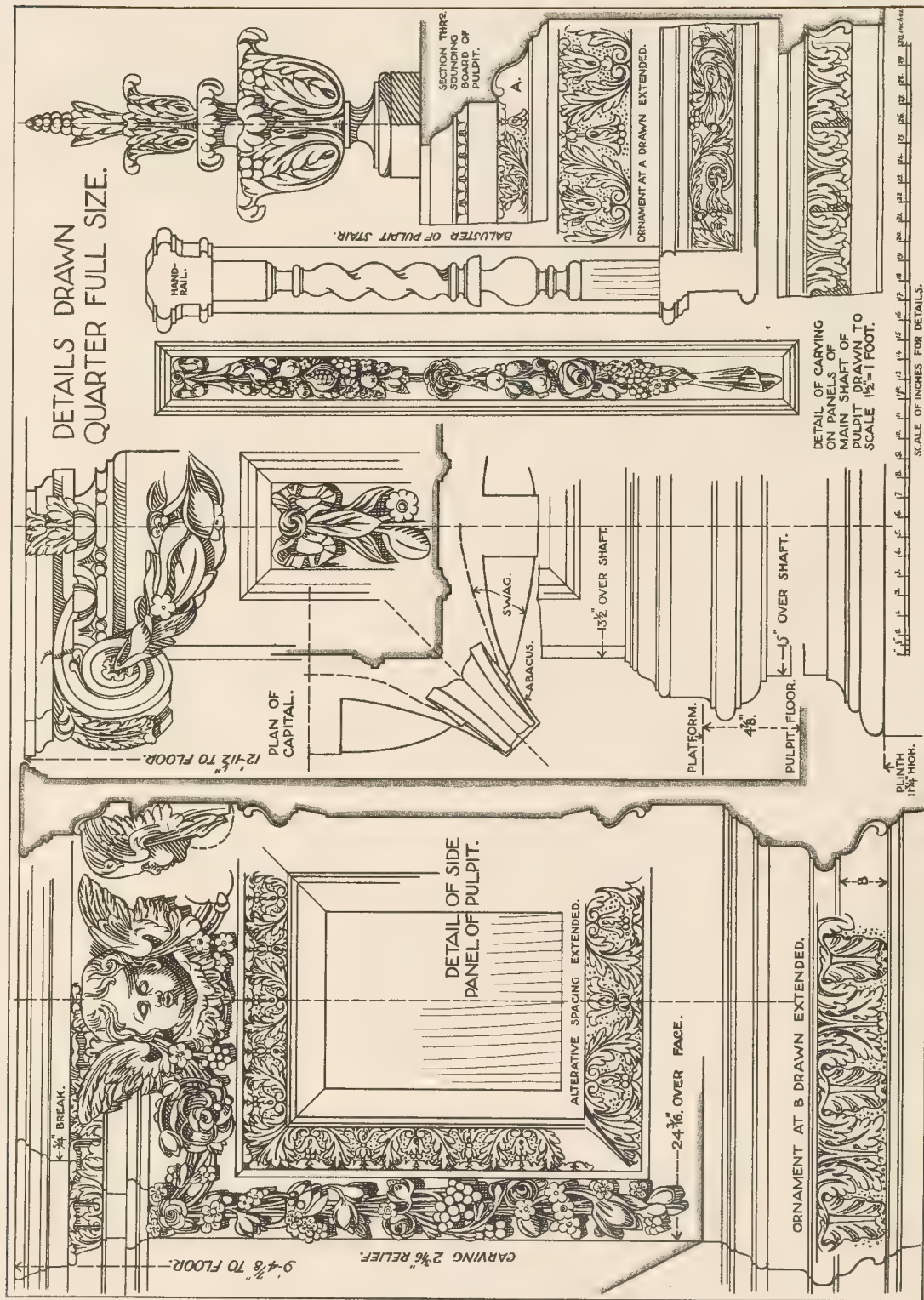




ST. MARY ABCHURCH  
DETAILS OF THE PULPIT.



DETAILS DRAWN  
QUARTER FULL SIZE.



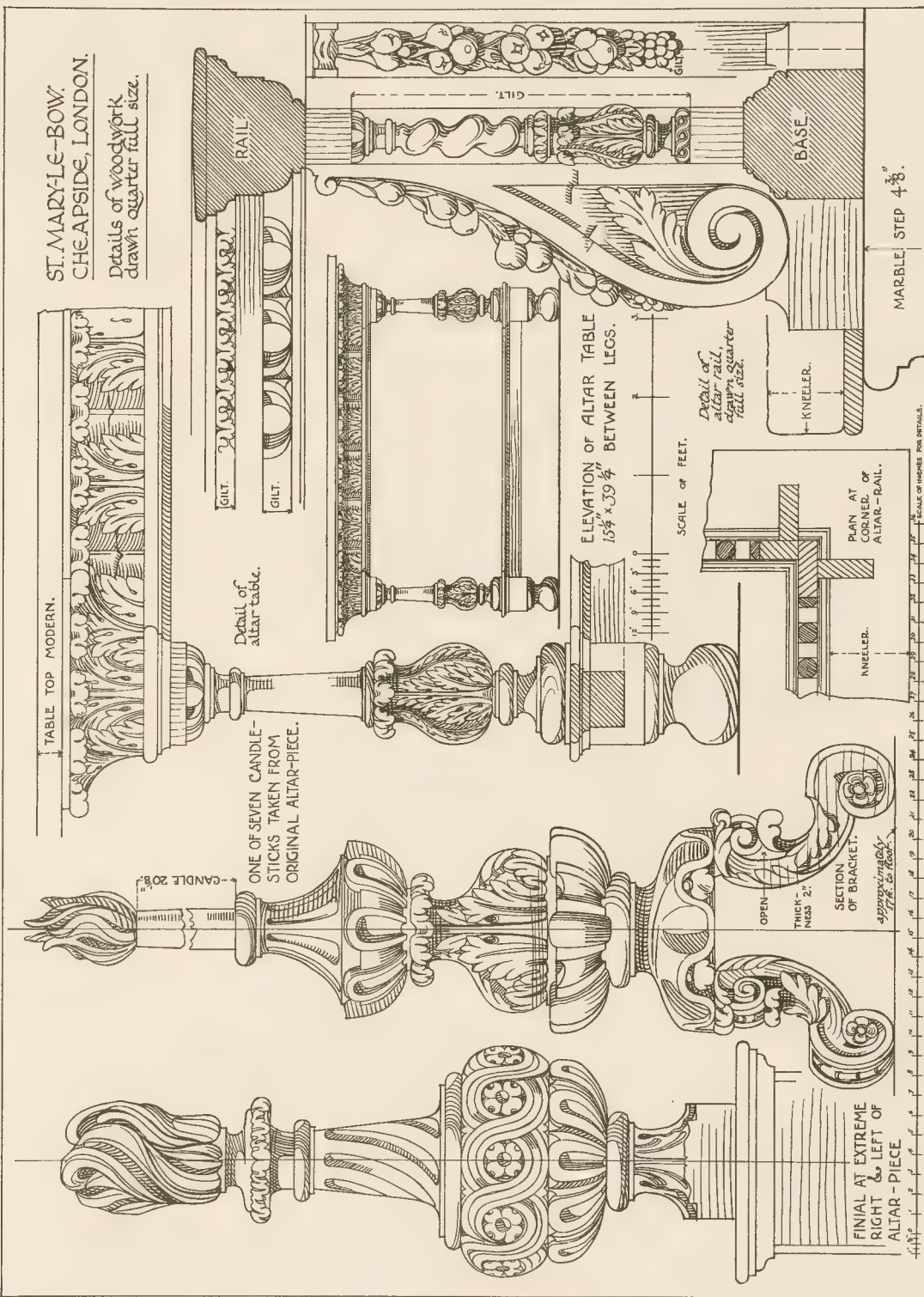
ST. MARY ABCHURCH  
DETAILS OF THE PULPIT





ST. MARY-LE-BOW,  
CHEAPSIDE, LONDON.

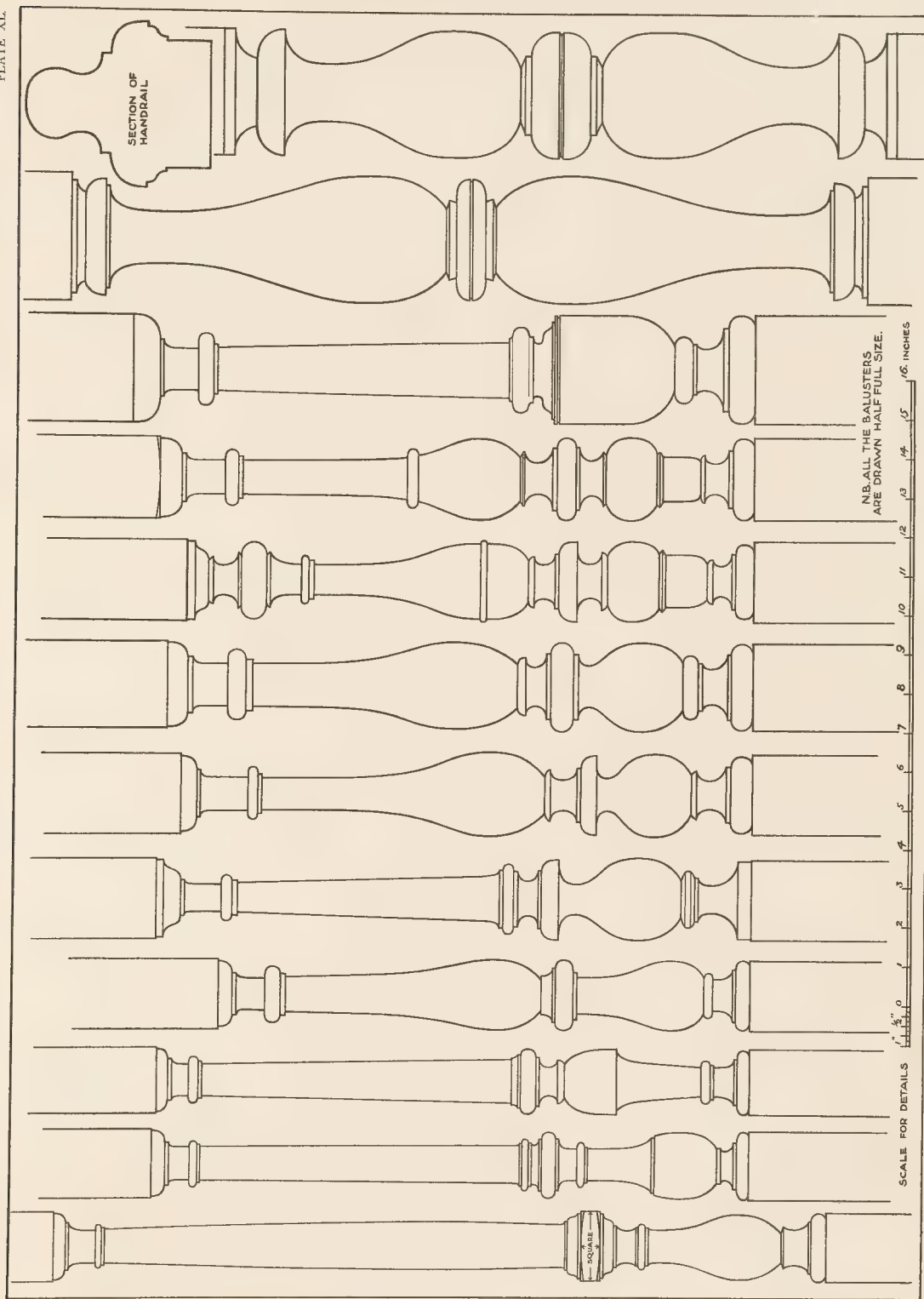
Details of woodwork  
drawn quarter full size.



ST. MARY-LE-BOW  
DETAIL OF THE ALTAR TABLE AND ALTAR RAIL

ST. MARY-LE-BOW  
DETAIL OF FINIAL AND CANDLESTICK  
FROM THE ORIGINAL ALTAR-PIECE

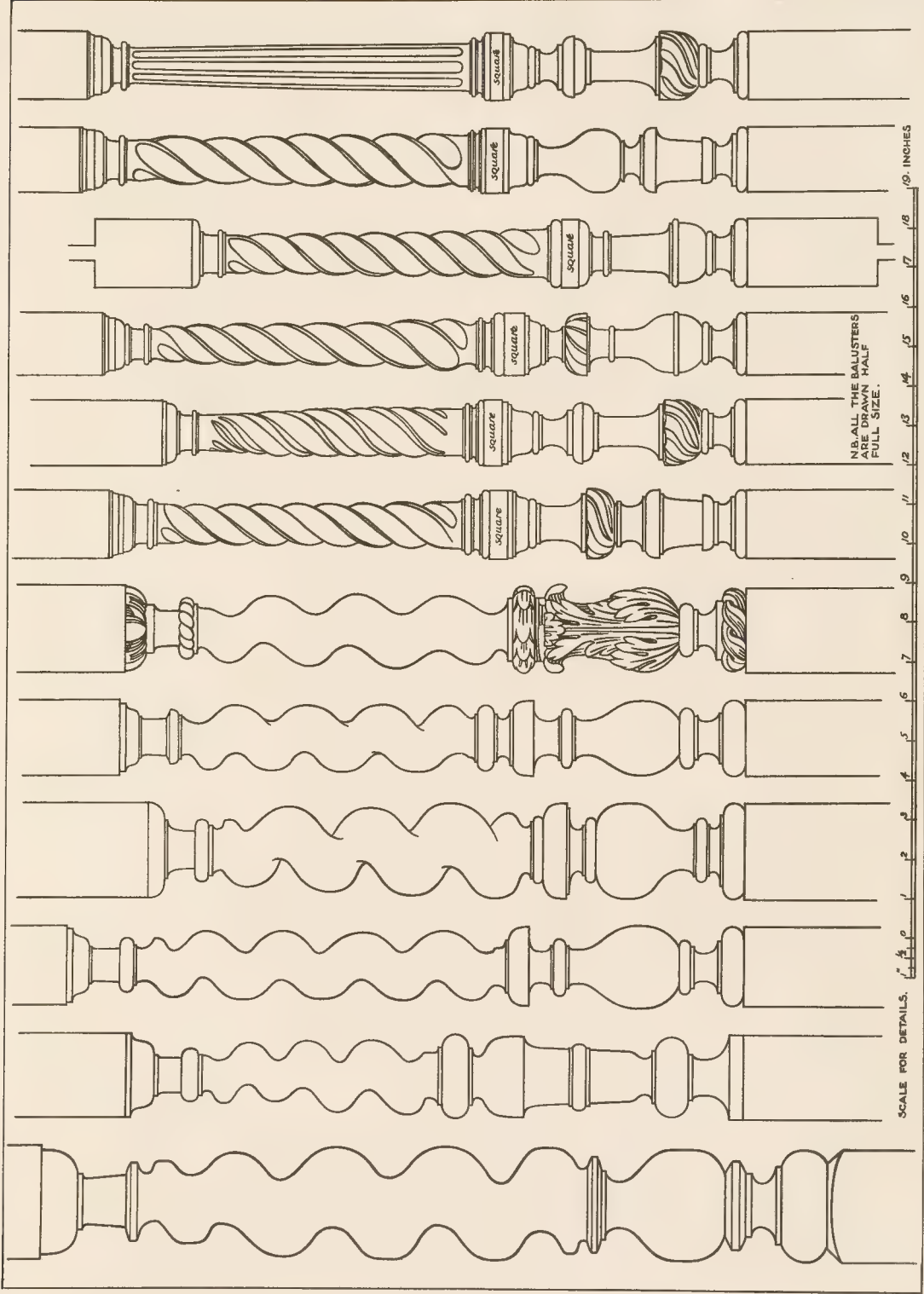




EXAMPLES OF BALUSTERS FROM VARIOUS SOURCES

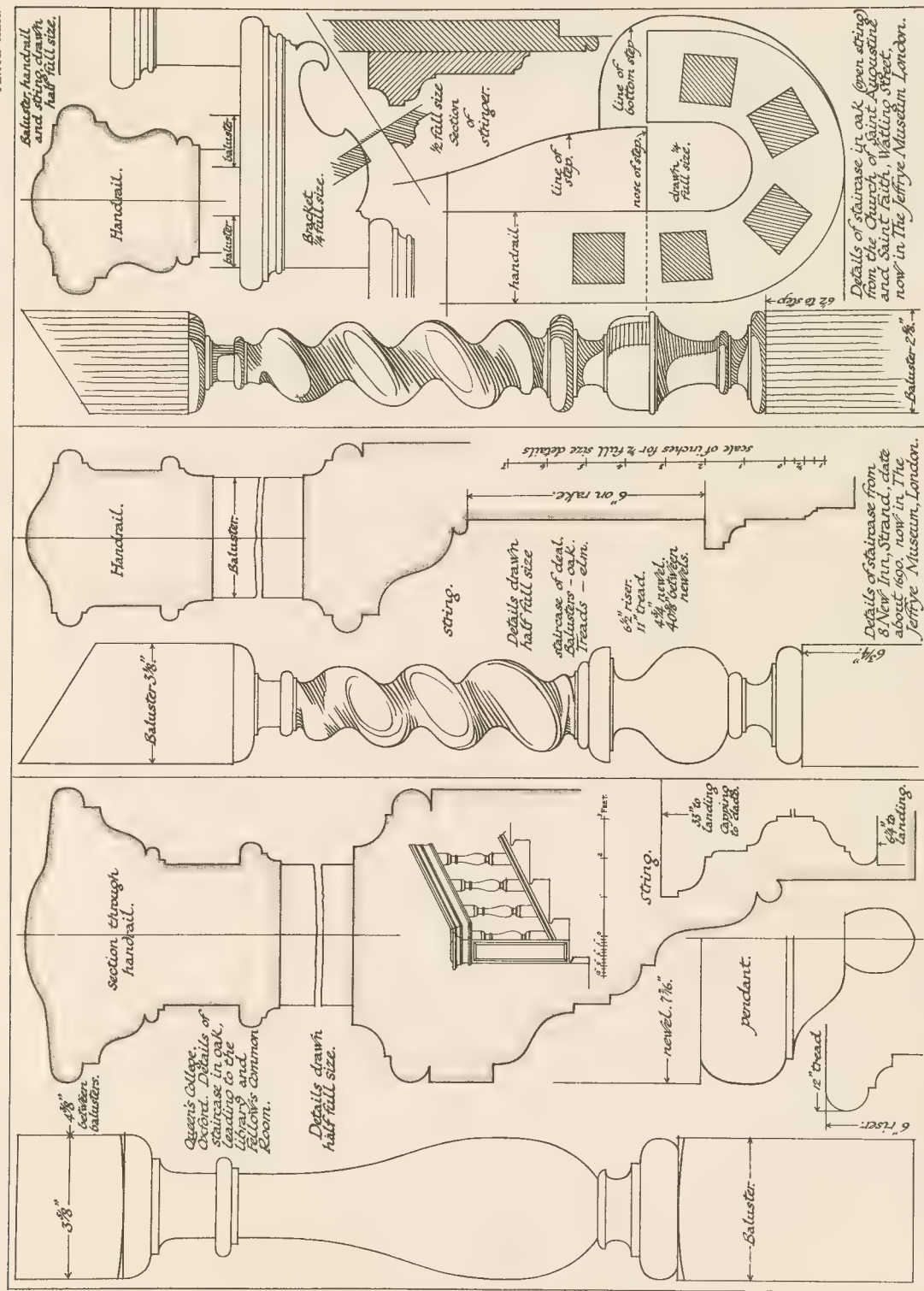






EXAMPLES OF BALUSTERS FROM VARIOUS SOURCES

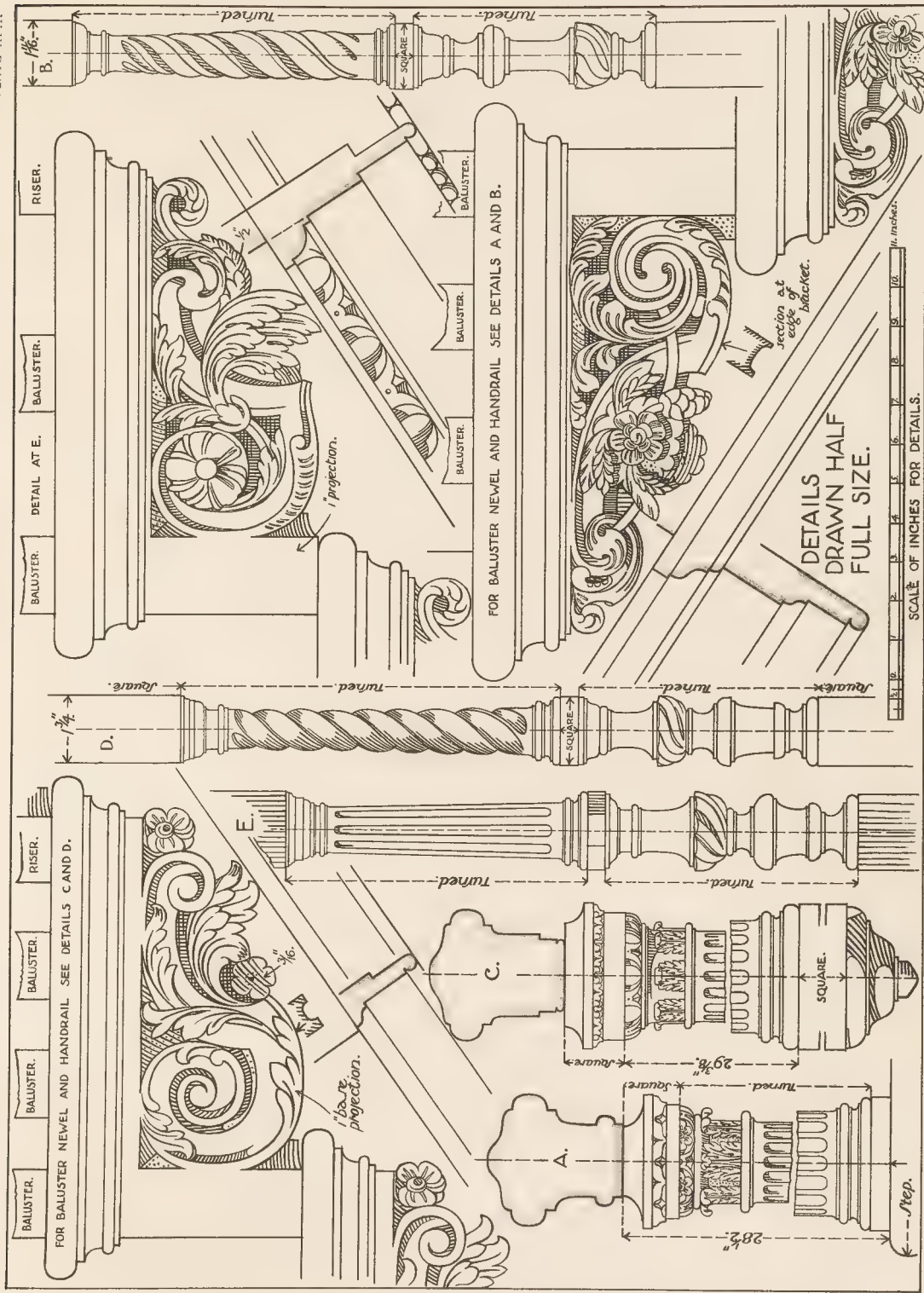




DETAILS OF VARIOUS STAIRCASES

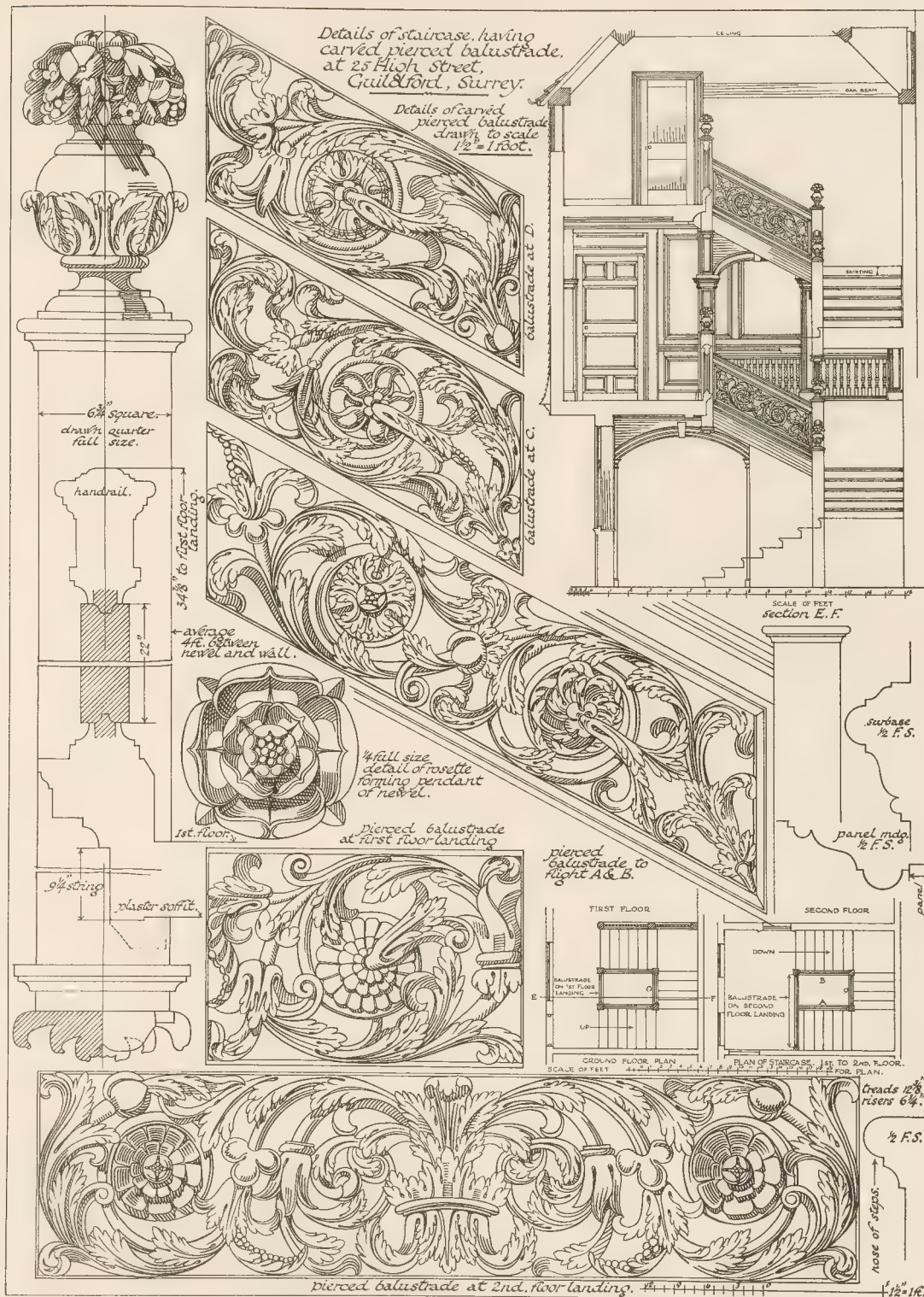






STAIRCASES  
EXAMPLES OF CARVED BRACKETS, TOGETHER WITH BALUSTER, NEWEL, AND HANDRAIL





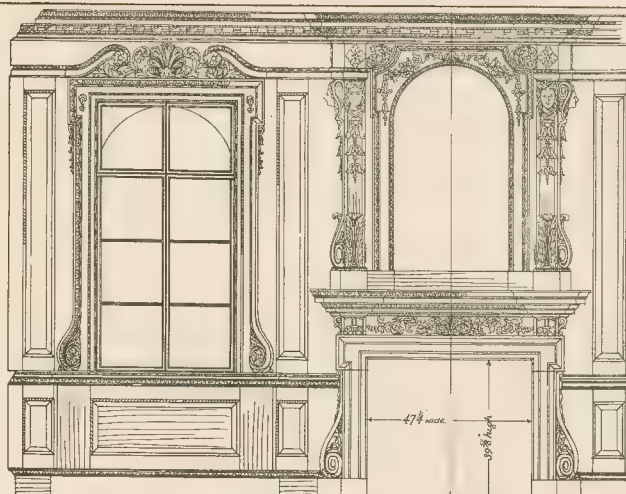
25 HIGH STREET, GUILDFORD, SURREY

DETAILS OF THE STAIRCASE

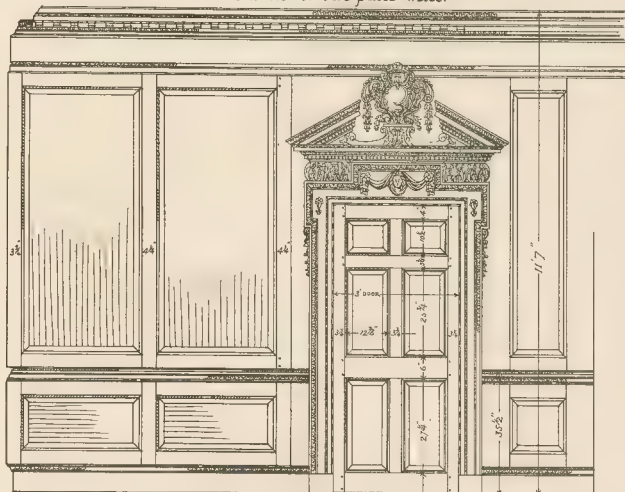




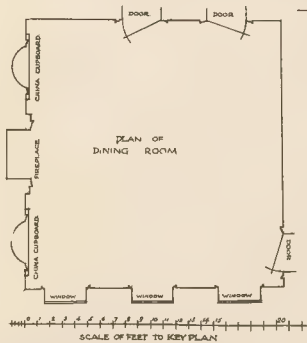




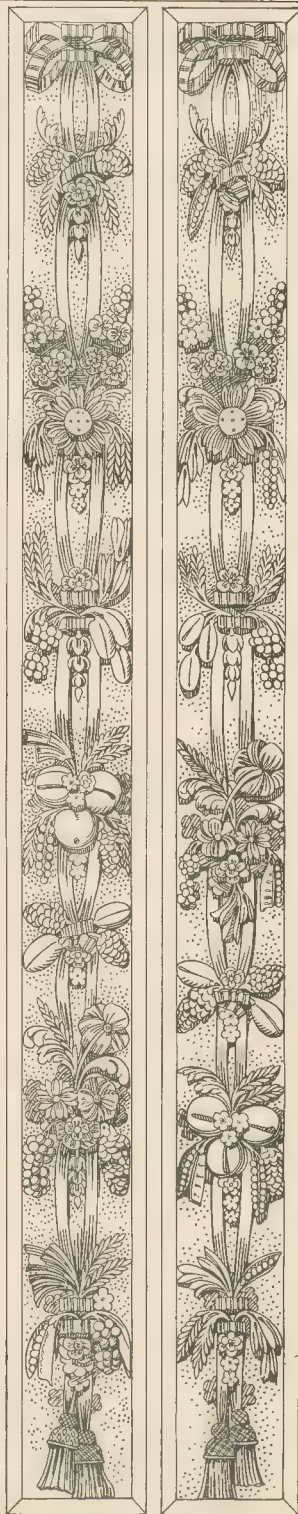
Elevation of Fire-place Wall.



Elevation of wall opposite windows.  
moulding at niche, over mantel.



DINING ROOM, formerly at No 26,  
Hatton Garden, City of London, now in the  
Victoria and Albert Museum, London.



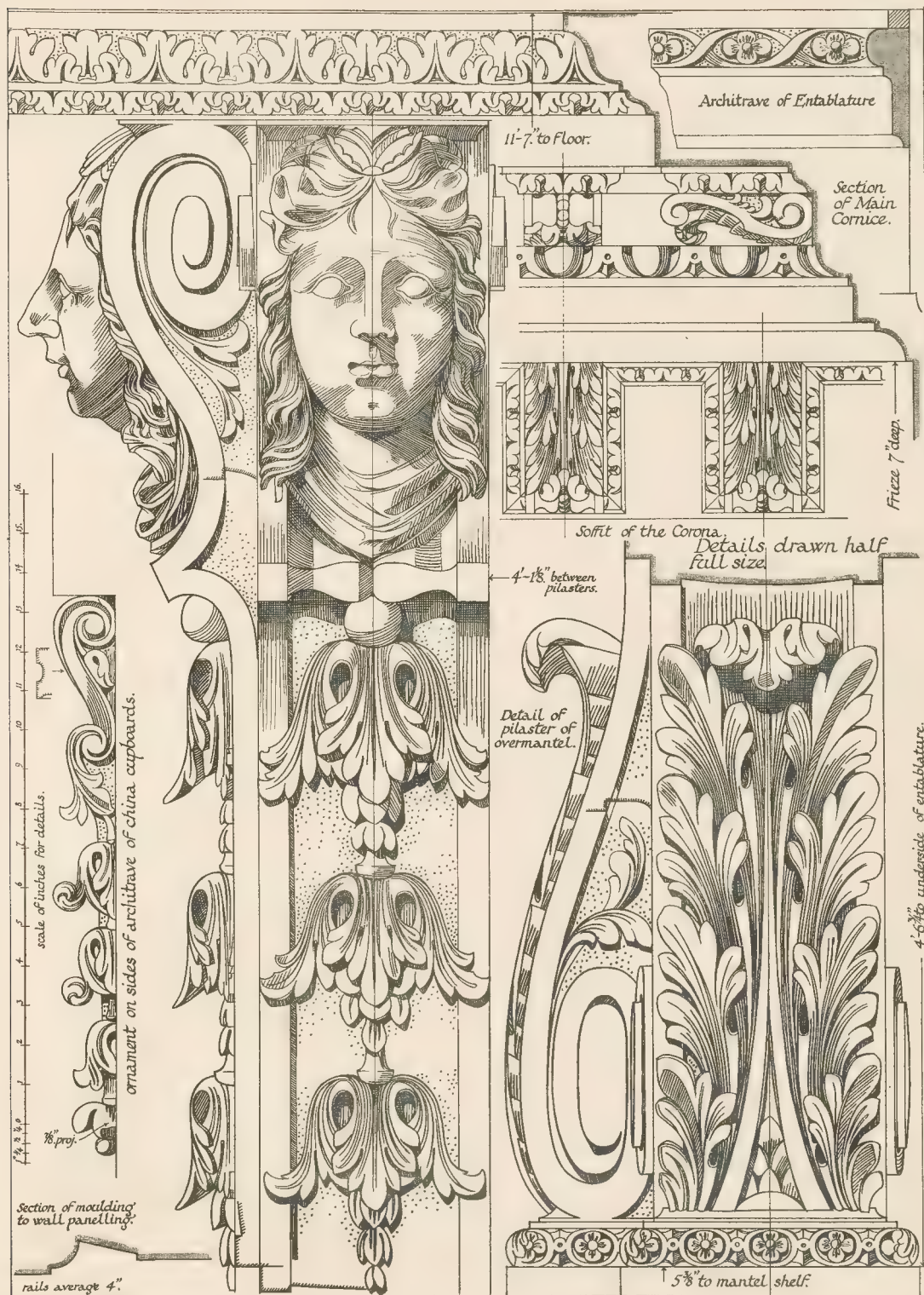
Details of ornament on pilasters of Doornay, carved in pine, formerly at No. 31 Mark Lane, now in Victoria and Albert Museum, London.

DETAILS OF DINING ROOM  
FORMERLY AT 26 HATTON GARDEN

DETAIL OF CARVED DROPS FROM  
PILASTERS OF DOORWAY  
FORMERLY AT 31 MARK LANE



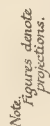




DINING-ROOM, 26 HATTON GARDEN  
DETAILS OF ENTABLATURE AND OVERMANTEL







DINING-ROOM, 26 HIATTON GARDEN  
DETAILS OF OVERMANTEL AND MANTELPIECE



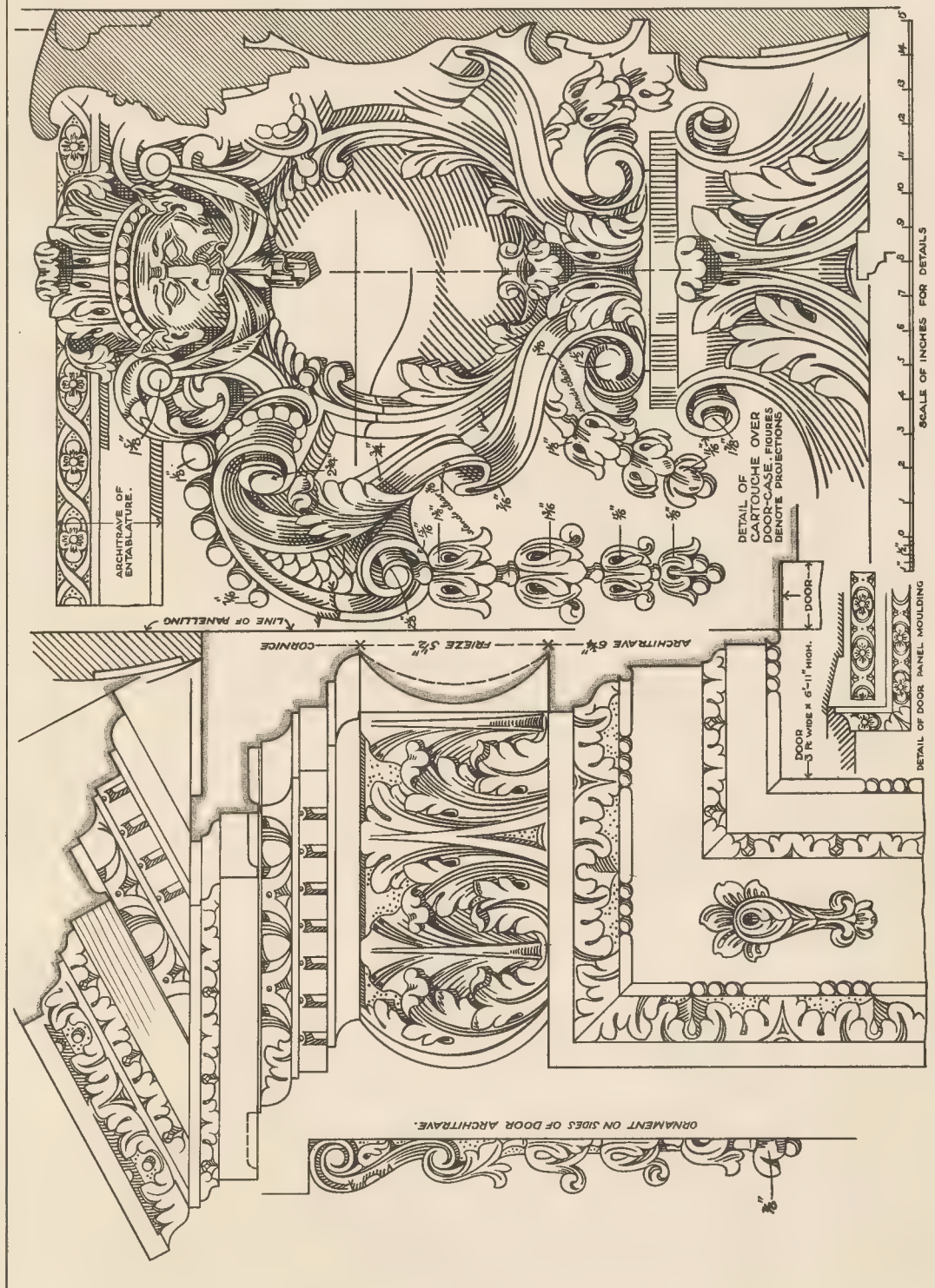




DINING-ROOM, 26 HATTON GARDEN  
DETAILS OF CHINA CUPBOARD, PANEL ABOVE DOOR, BASE, AND SURBASE

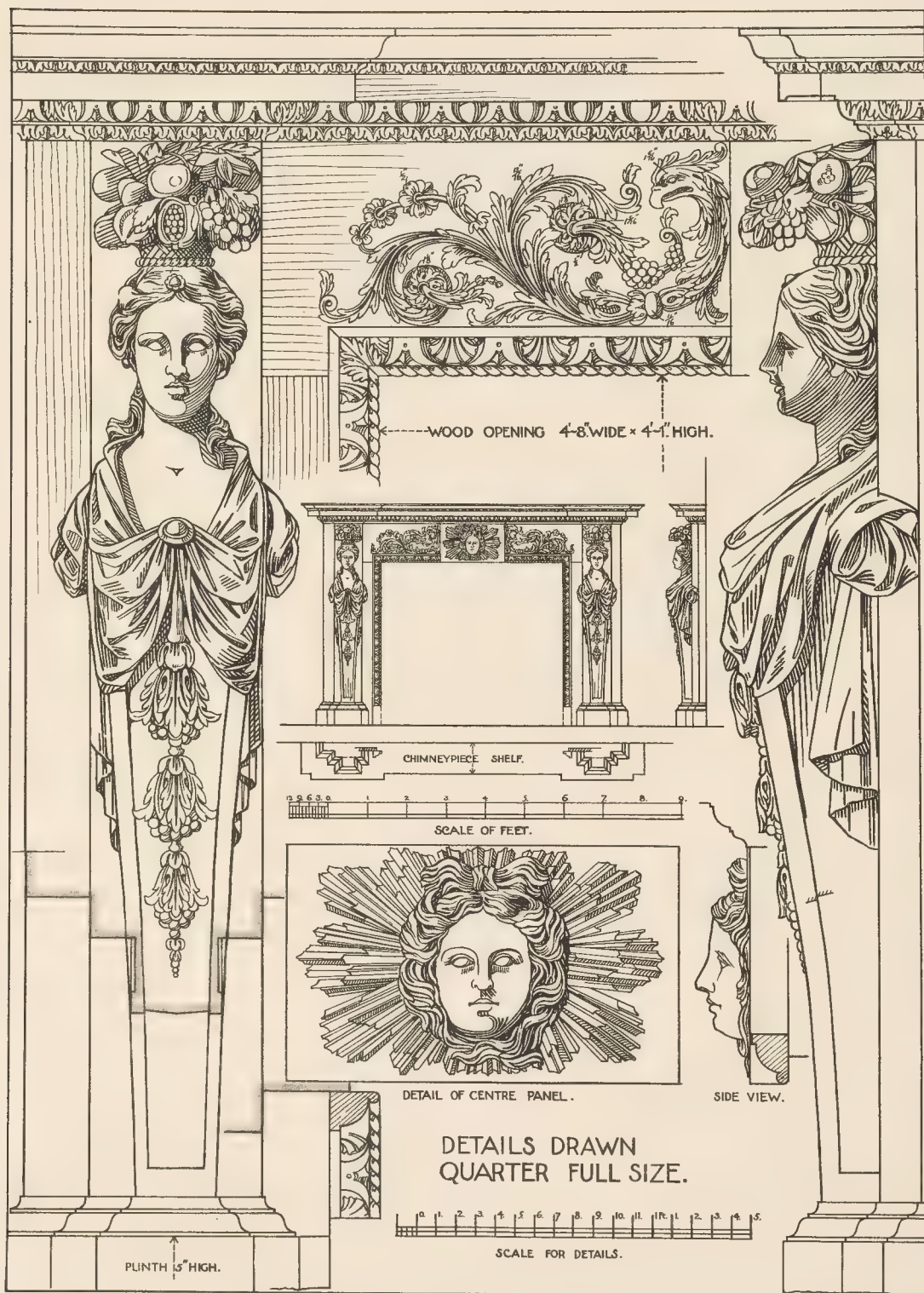








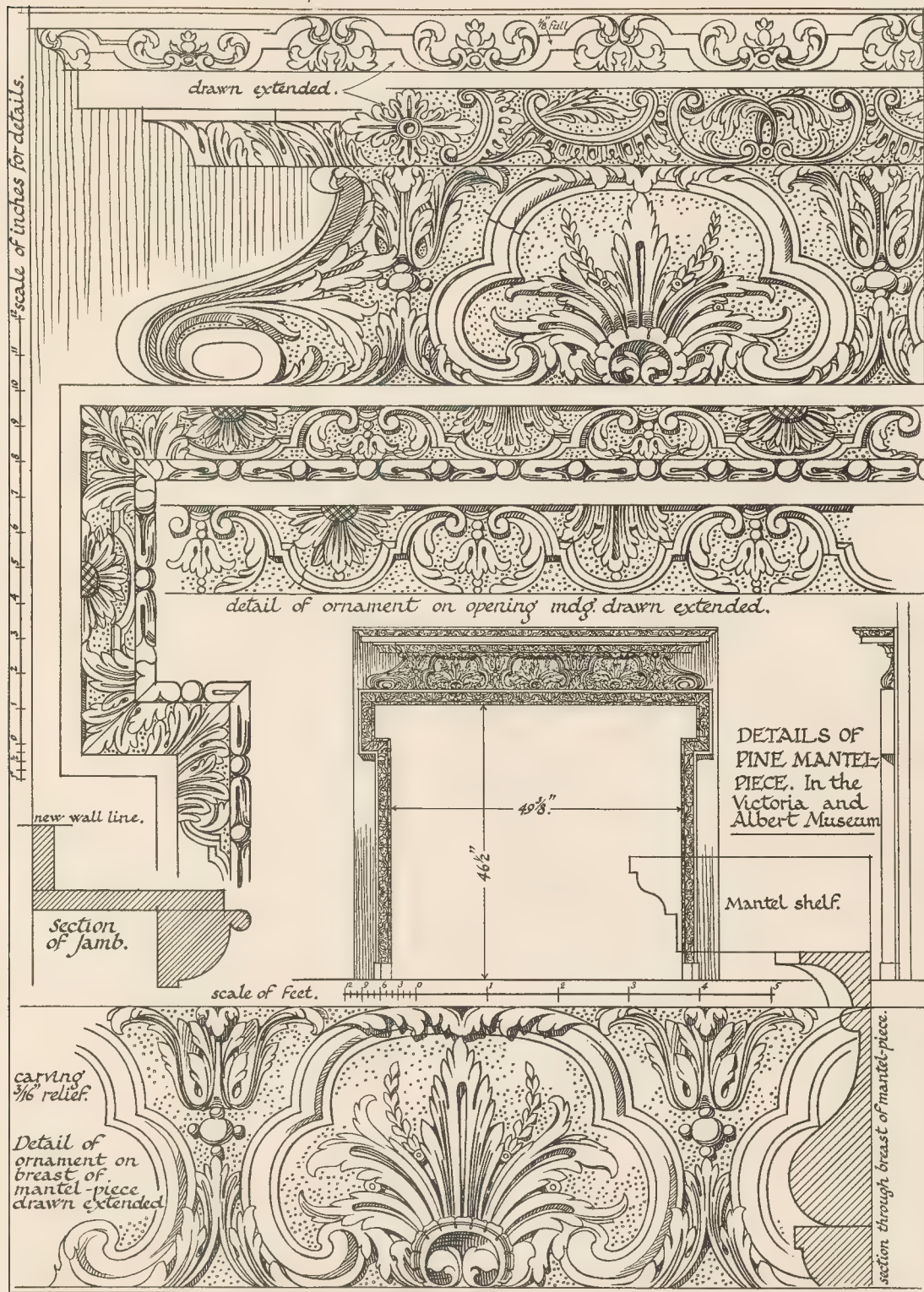




DETAILS OF CHIMNEYPIECE  
FORMERLY IN CARRINGTON HOUSE, WHITEHALL, NOW IN VICTORIA AND ALBERT MUSEUM







DETAILS OF MANTELPiece IN THE VICTORIA AND ALBERT MUSEUM







Detail of <sup>1</sup>pierced panel in the screen.



TRINITY COLLEGE,  
CHAPEL, OXFORD.

*ante-chapel side.*

Relief for amorini  
heads, from face  
of scrollwork.

1/4 full size section  
of moulding to  
large pierced panel  
showing thickness  
of wood for scroll-  
work etc.

Relief for  
bunches of fruit  
and flowers from  
the same

Chapel side.

734 to floor-

*1/4 full size details  
of desk end.*

4 full size detail of  
carved bracket in  
oak, resting on  
hafts of cedar at  
sides of President's  
seat.

cedar:

scale of inches for 1/4 full size details.

TRINITY COLLEGE CHAPEL, OXFORD  
DETAILS FROM THE SCREEN AND STALLS



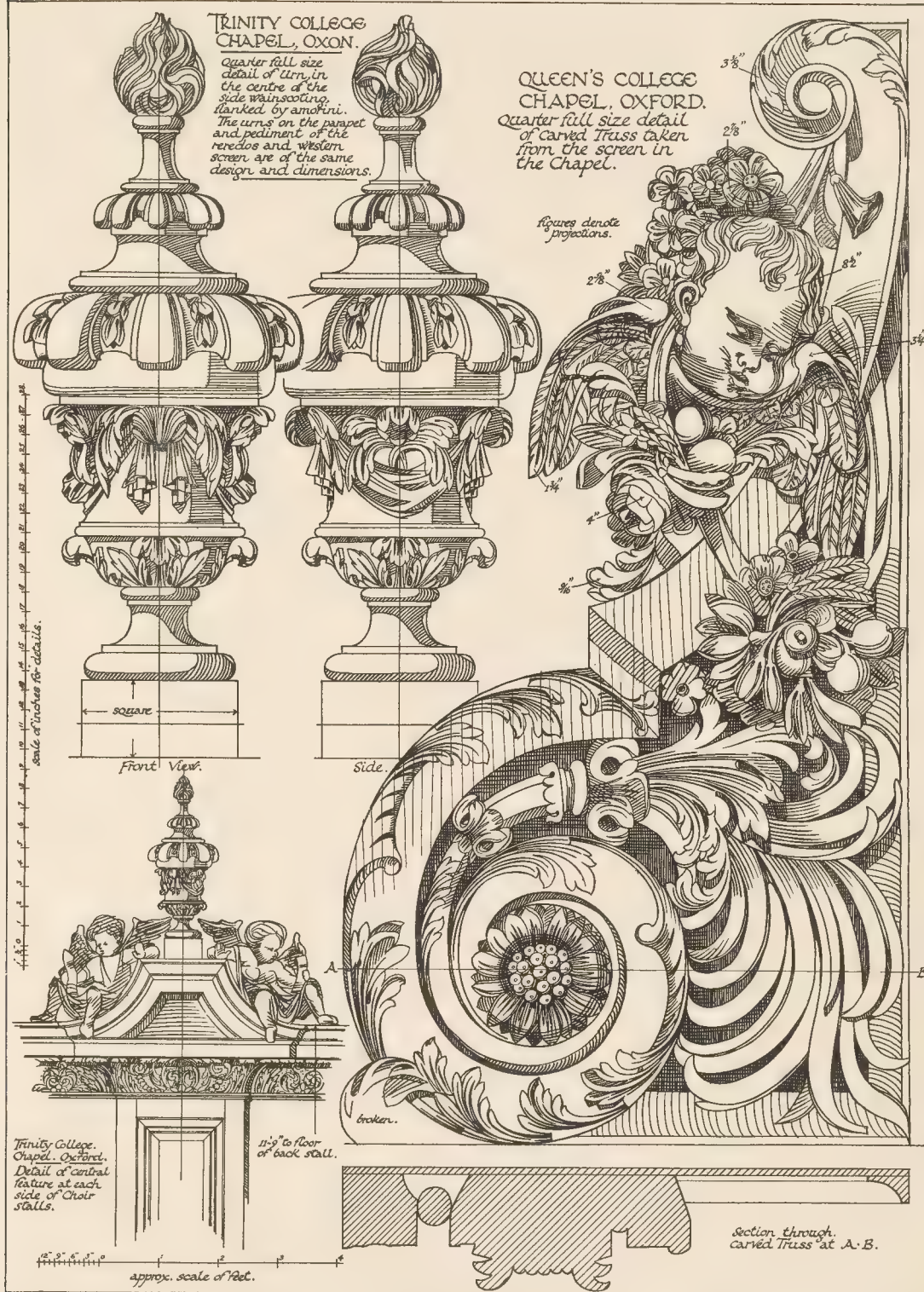




TRINITY COLLEGE CHAPEL, OXFORD  
DETAILS OF THE ALTAR RAIL







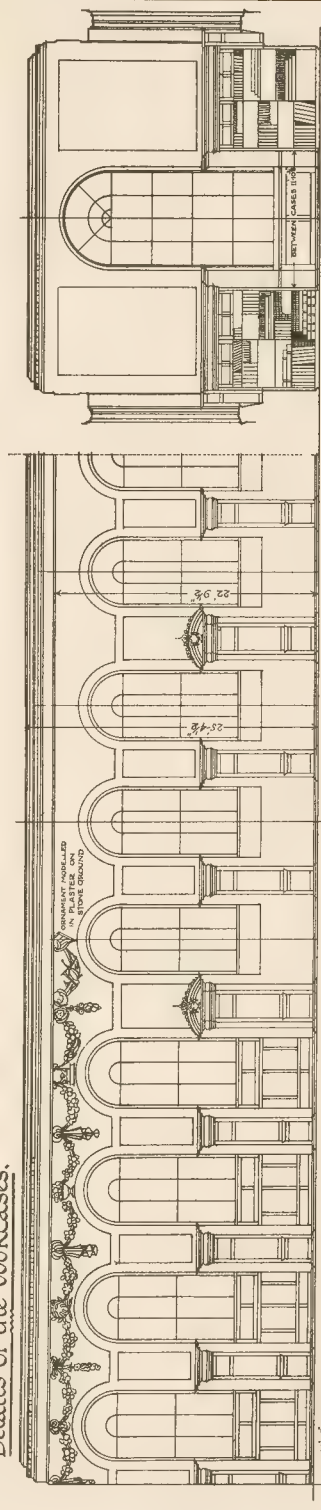
TRINITY COLLEGE CHAPEL, OXON  
 DETAIL OF CARVED URN

QUEEN'S COLLEGE CHAPEL, OXON  
 DETAIL OF CARVED TRUSS FROM THE SCREEN

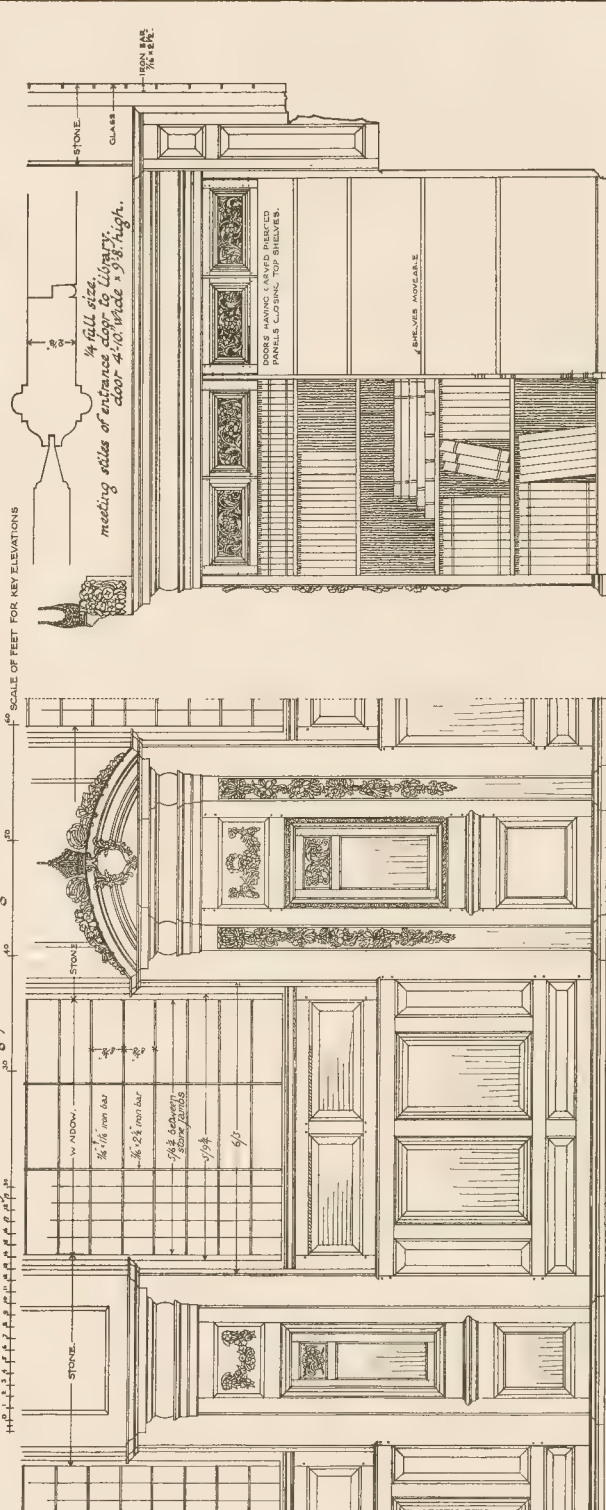




THE LIBRARY, QUEEN'S COLLEGE, OXFORD.  
Details of the bookcases.



Key elevation showing positions of large and small bookcases.



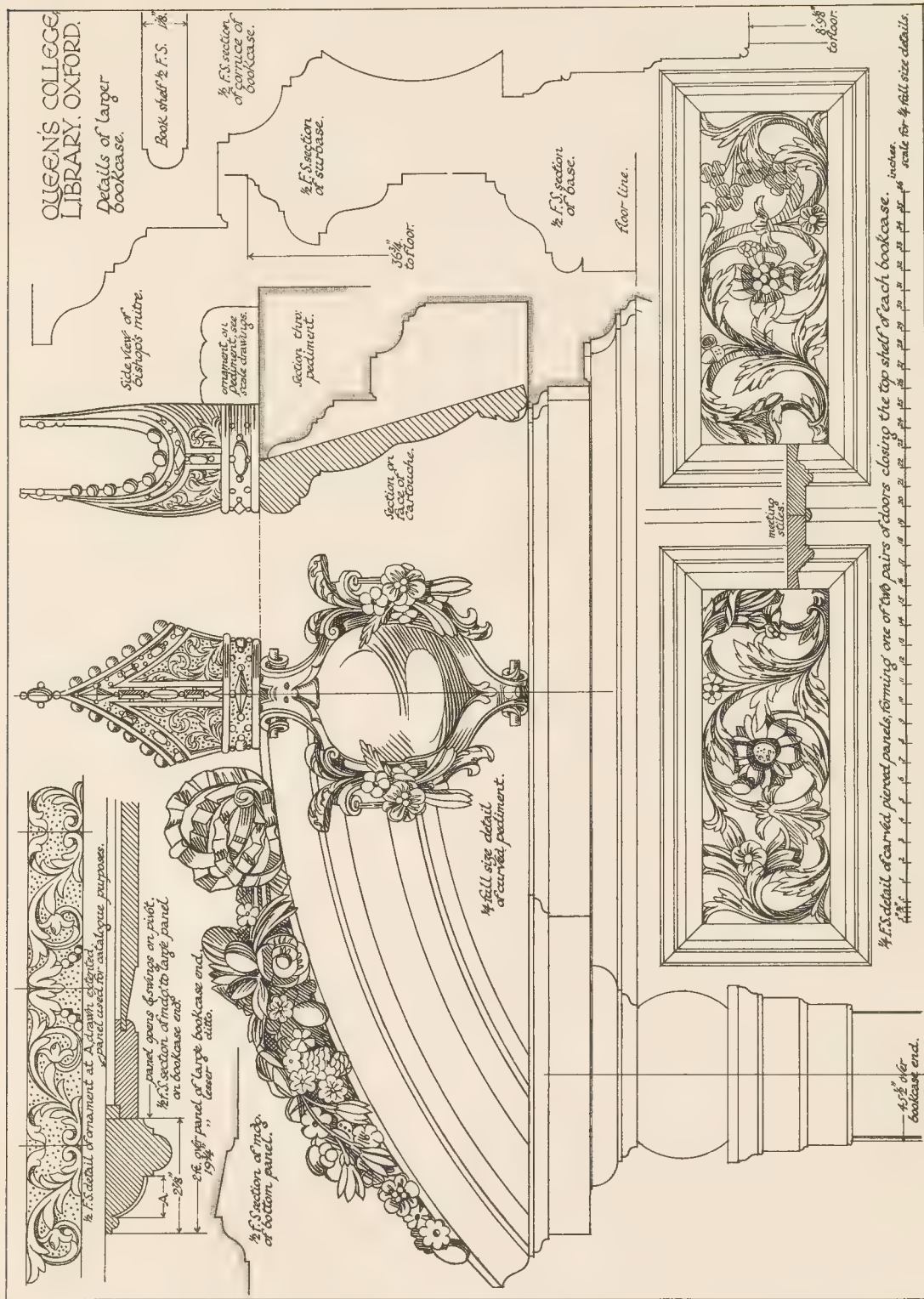
Elevation of large and small bookcase ends.

Elevation of large bookcase.

THE LIBRARY, QUEEN'S COLLEGE, OXFORD  
DETAILS OF THE BOOKCASES





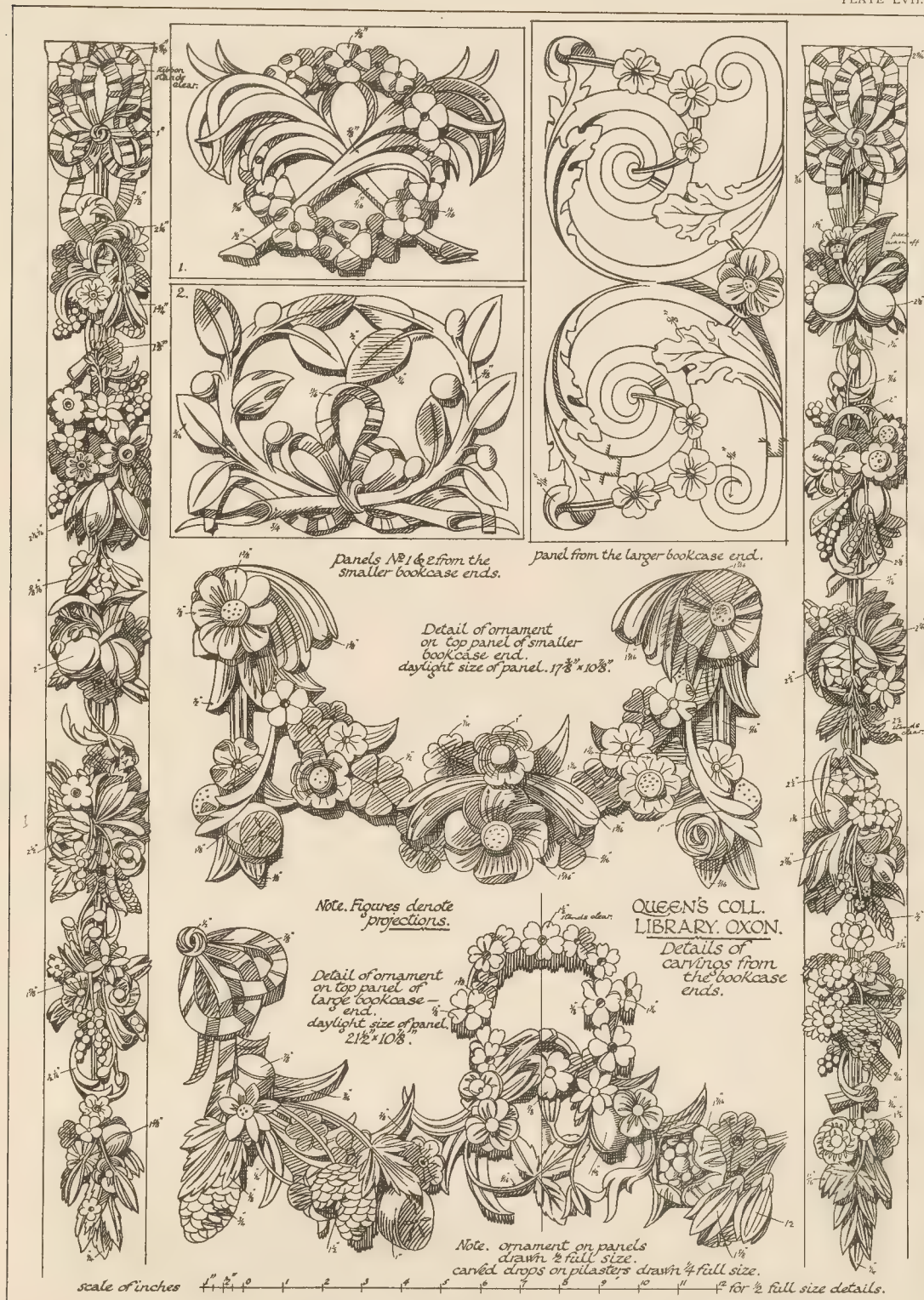


THE LIBRARY, QUEEN'S COLLEGE, OXFORD

DETAILS OF LARGE BOOKCASE

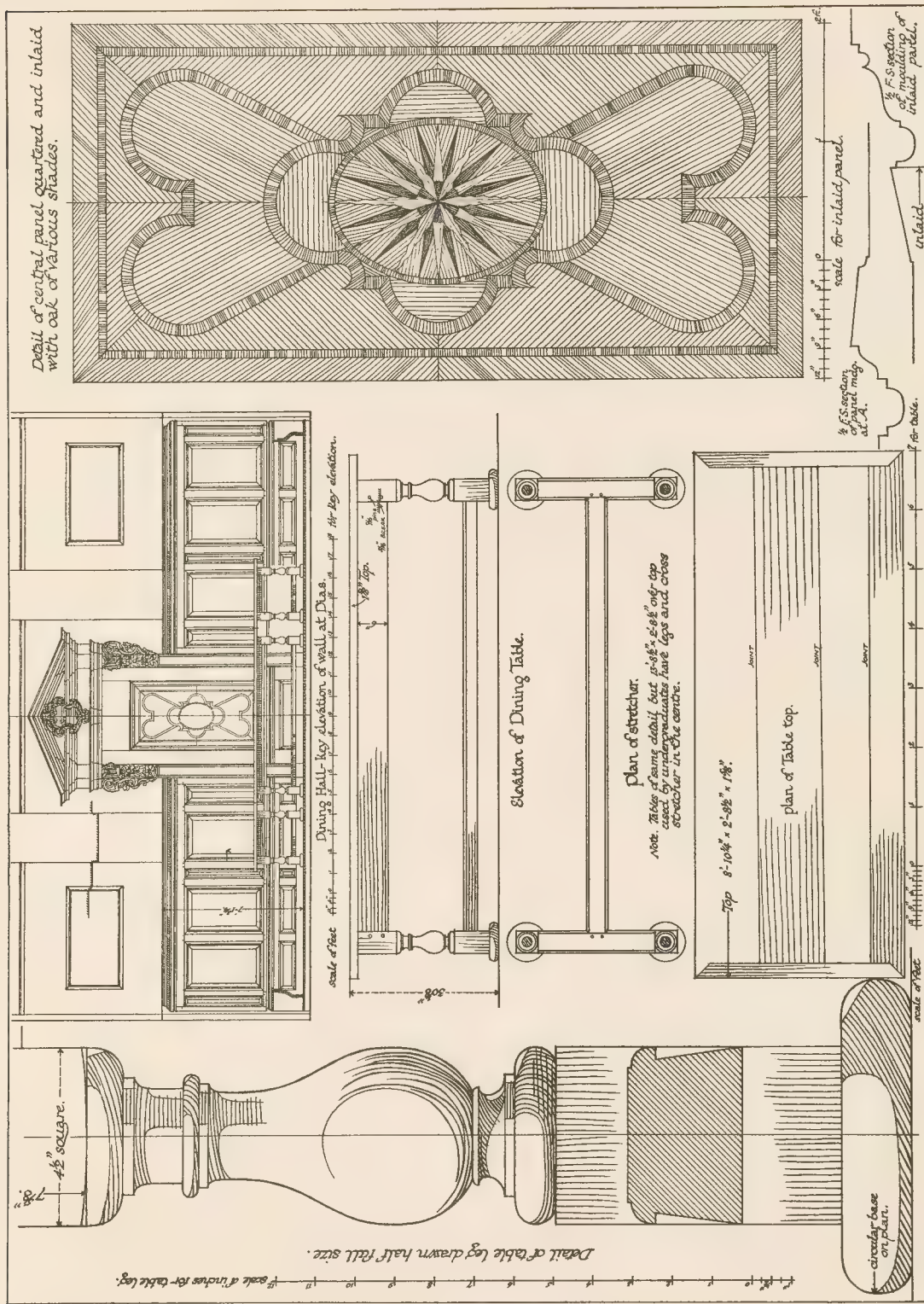








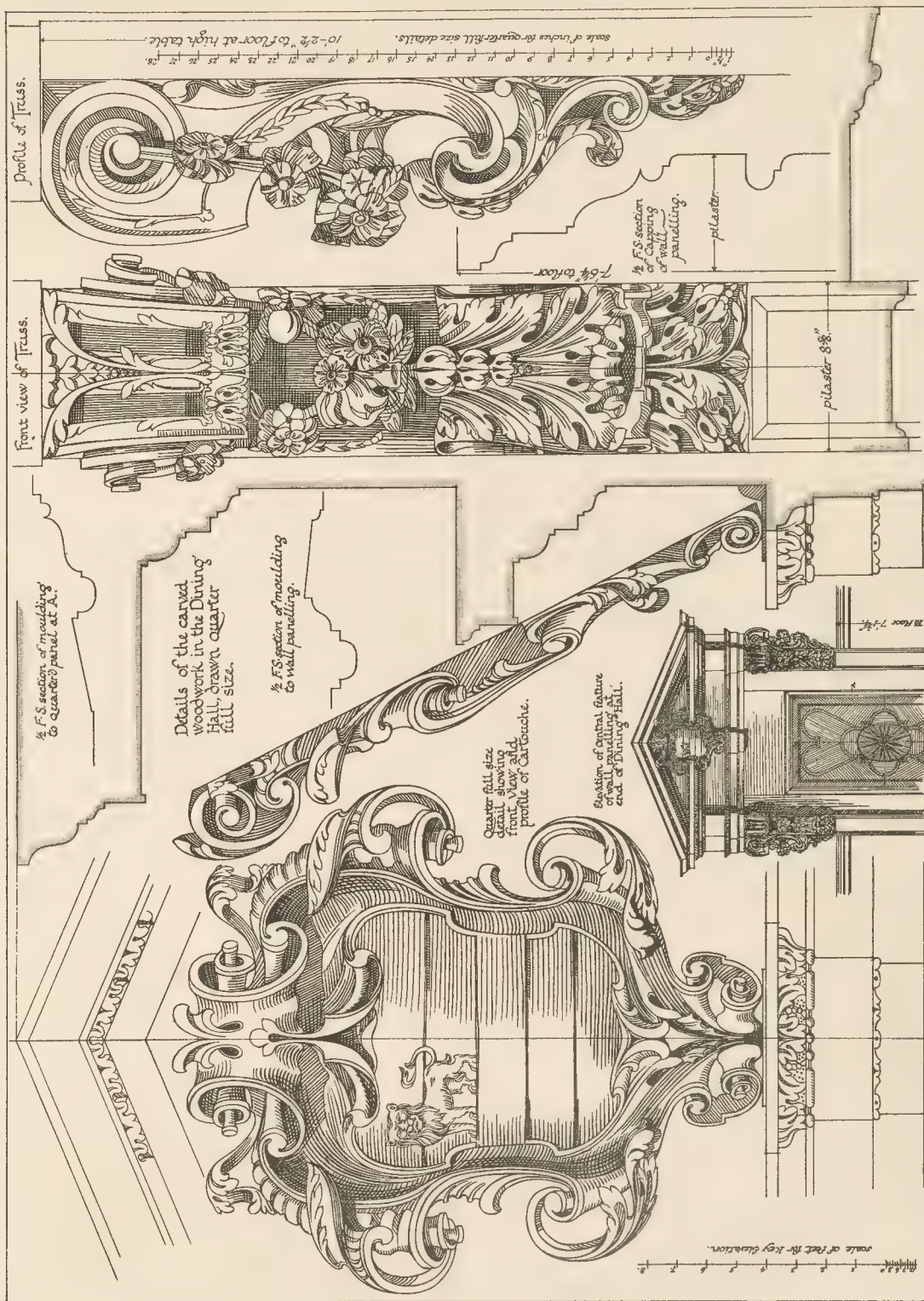




DINING-HALL, QUEEN'S COLLEGE, OXFORD  
DETAILS OF DINING-TABLE AND WAINSCOTING IN EAST WALL







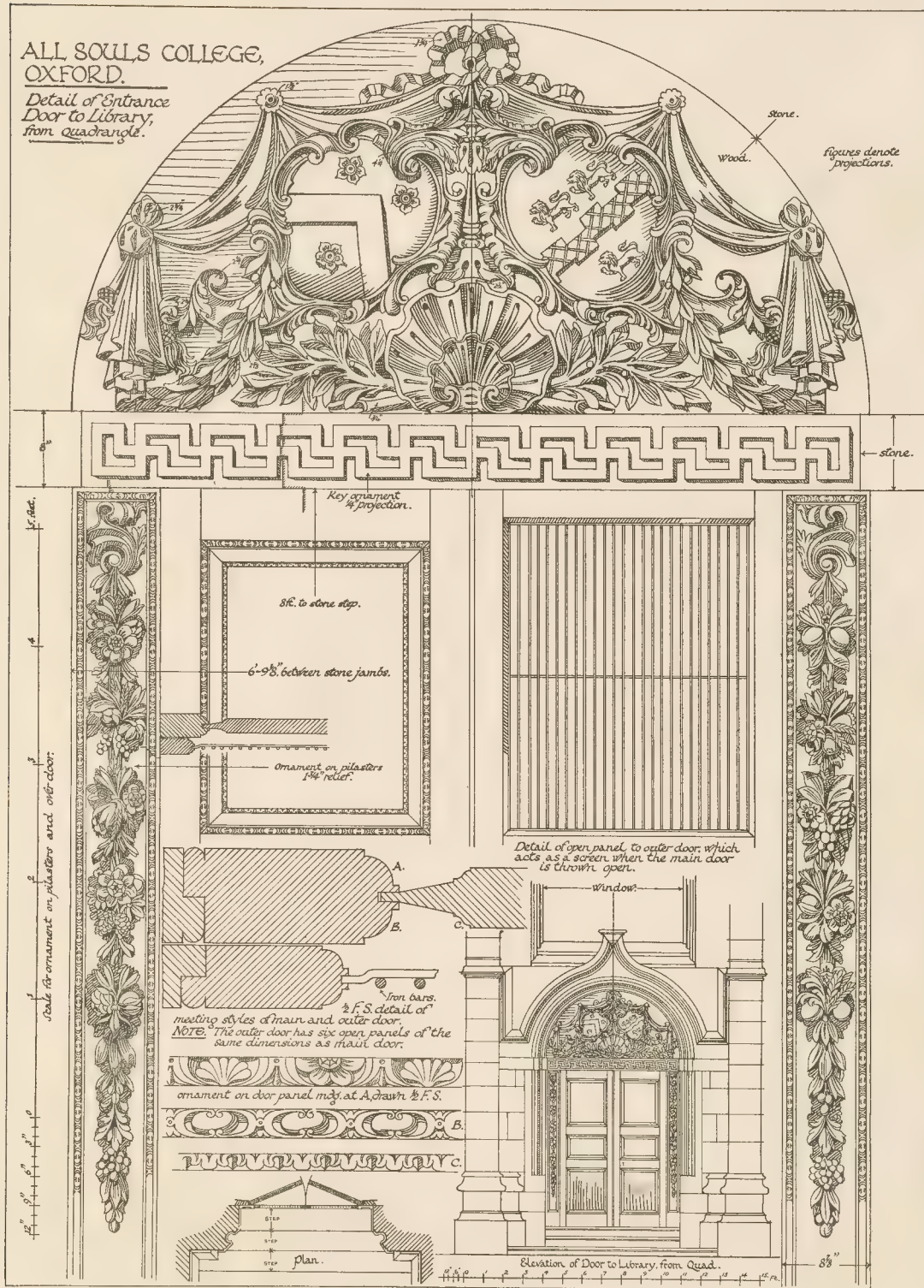
DINING-HALL, QUEEN'S COLLEGE, OXFORD  
DETAILS OF CENTRAL FEATURE OF WAINSCOTING IN EAST WALL





ALL SOULS COLLEGE,  
OXFORD.

Detail of Entrance  
Door to Library,  
from quadrangle.

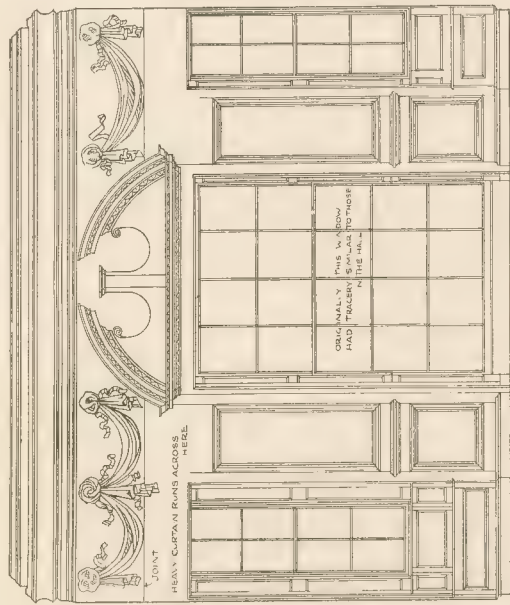


ALL SOULS' COLLEGE, OXON

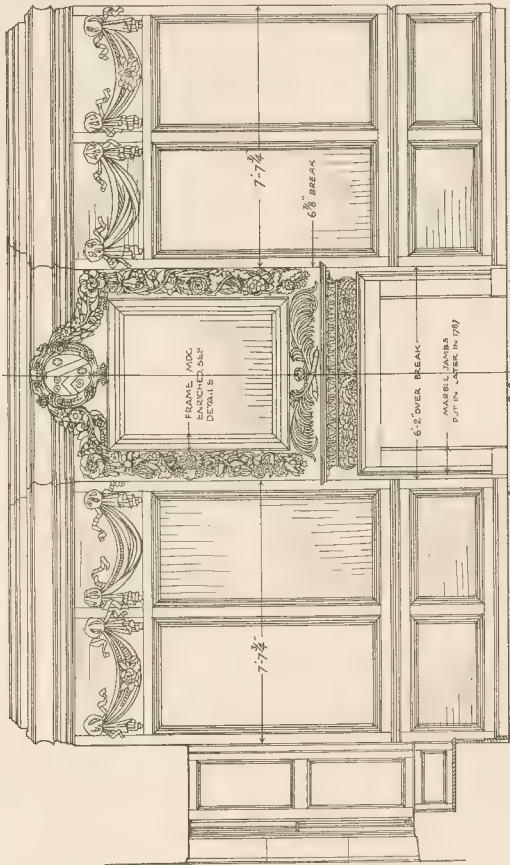
DETAIL OF ENTRANCE DOOR TO CODRINGTON LIBRARY



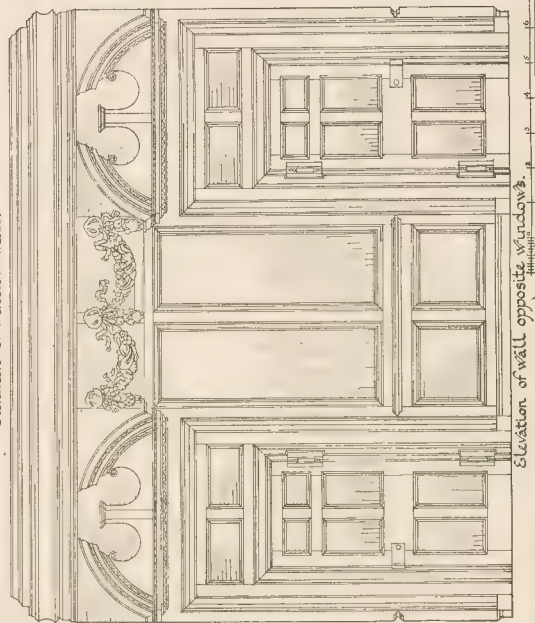




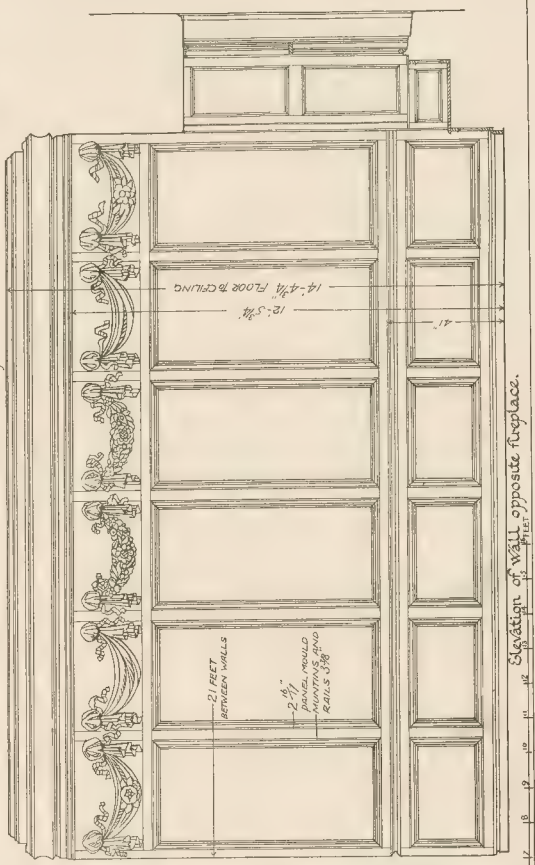
Elevation of window wall.



Elevation of fireplace wall.



Elevation of wall opposite windows.



Elevation of wall opposite fireplace.

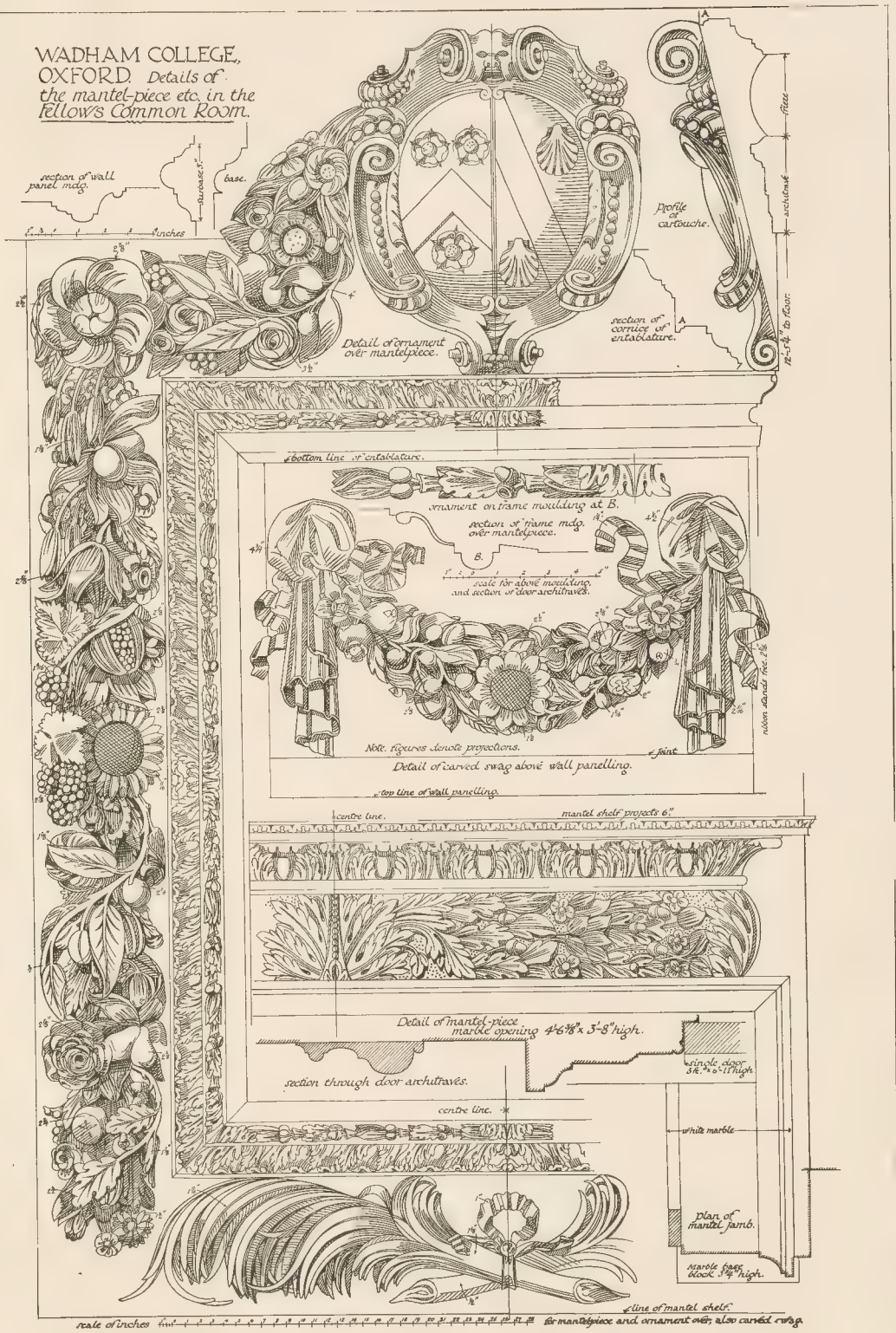
THE FELLOWS' COMMON ROOM, WADHAM COLLEGE, OXFORD

ELEVATIONS OF WALLS





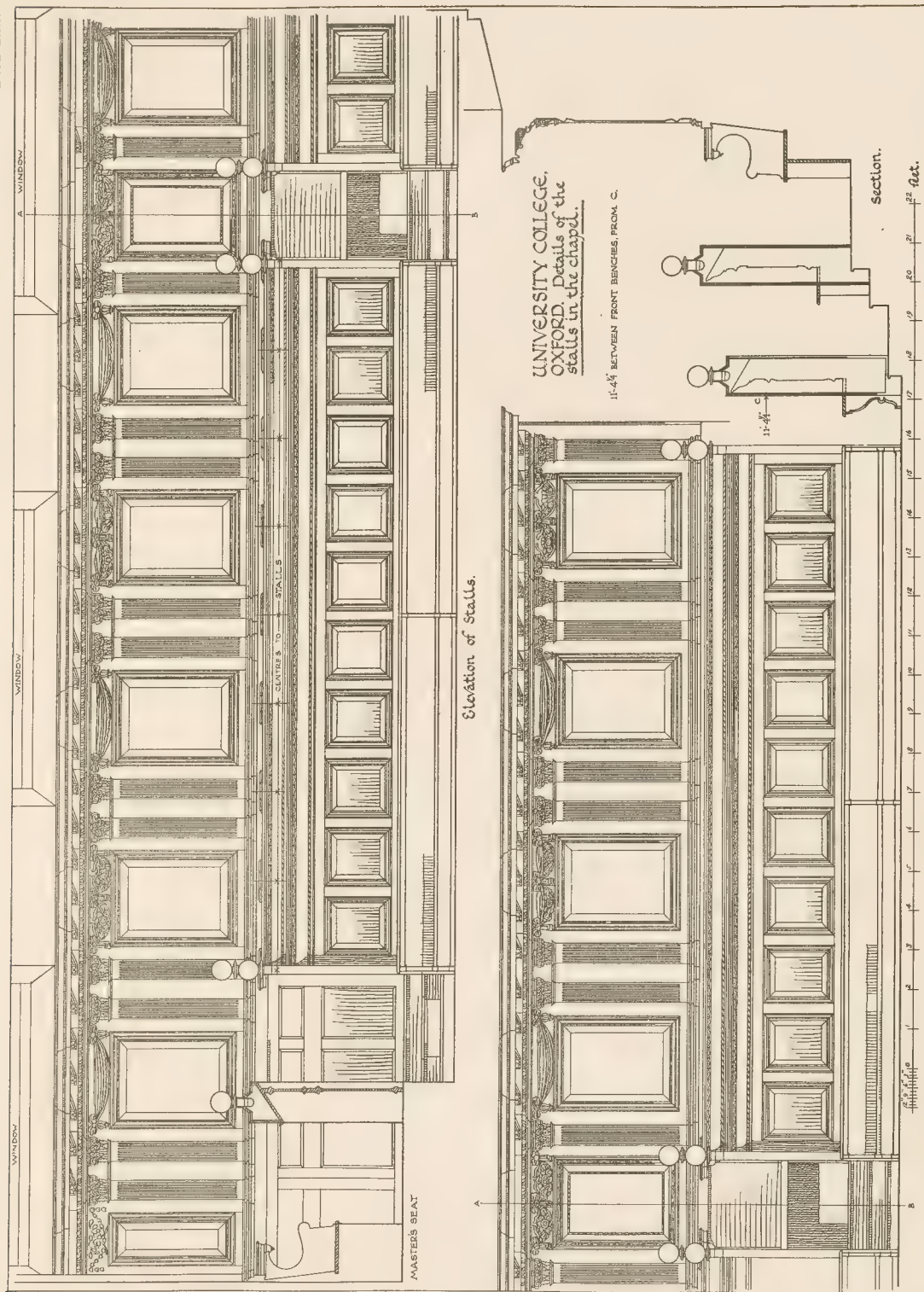
WADHAM COLLEGE,  
OXFORD. Details of  
the mantel-piece etc. in the  
fellow's Common Room.



THE FELLOWS COMMON ROOM, WADHAM COLLEGE, OXFORD  
DETAILS OF MANTELPIECE AND OVERMANTEL, ETC.



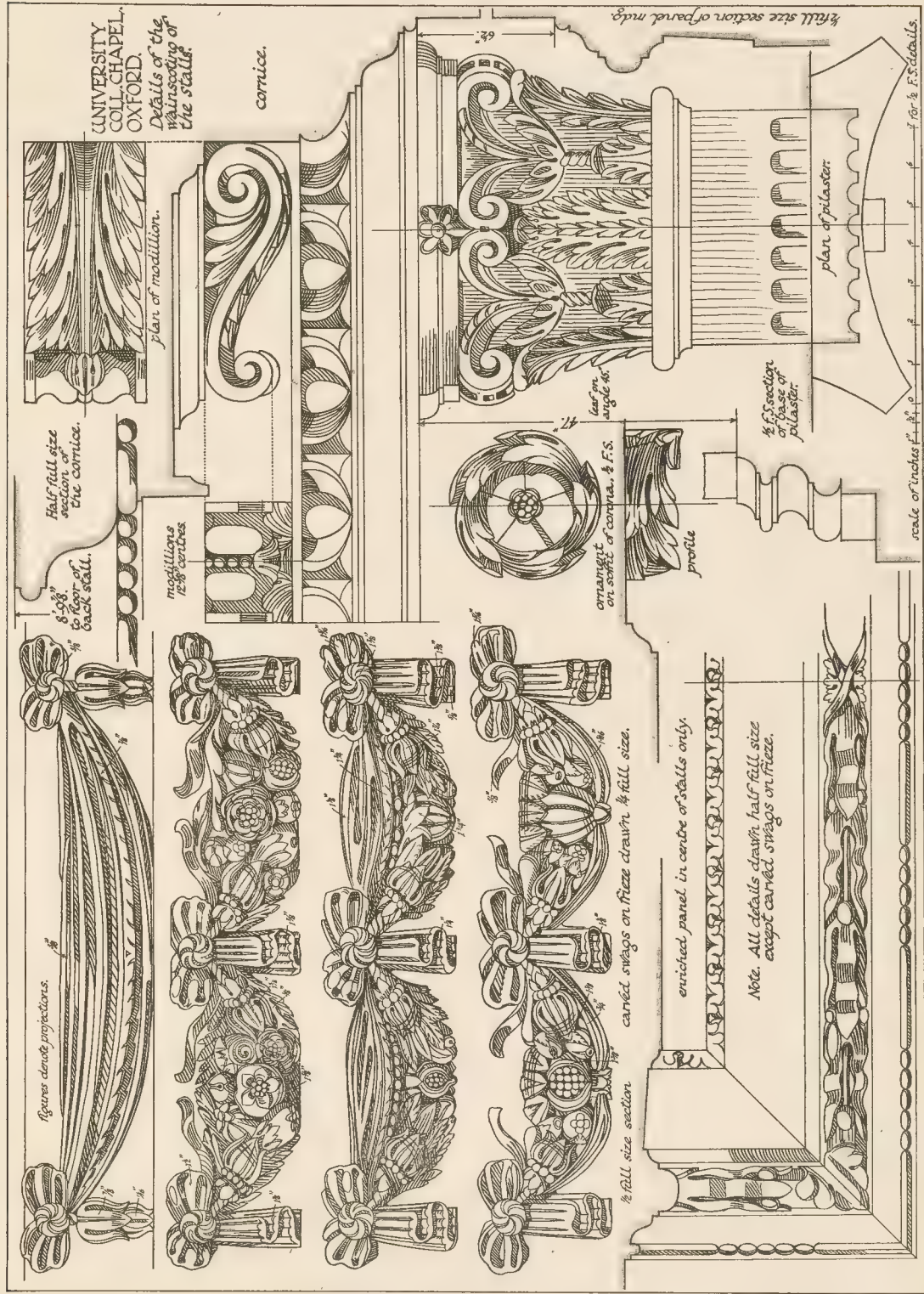




UNIVERSITY COLLEGE CHAPEL, OXFORD  
PART ELEVATIONS OF STALLS



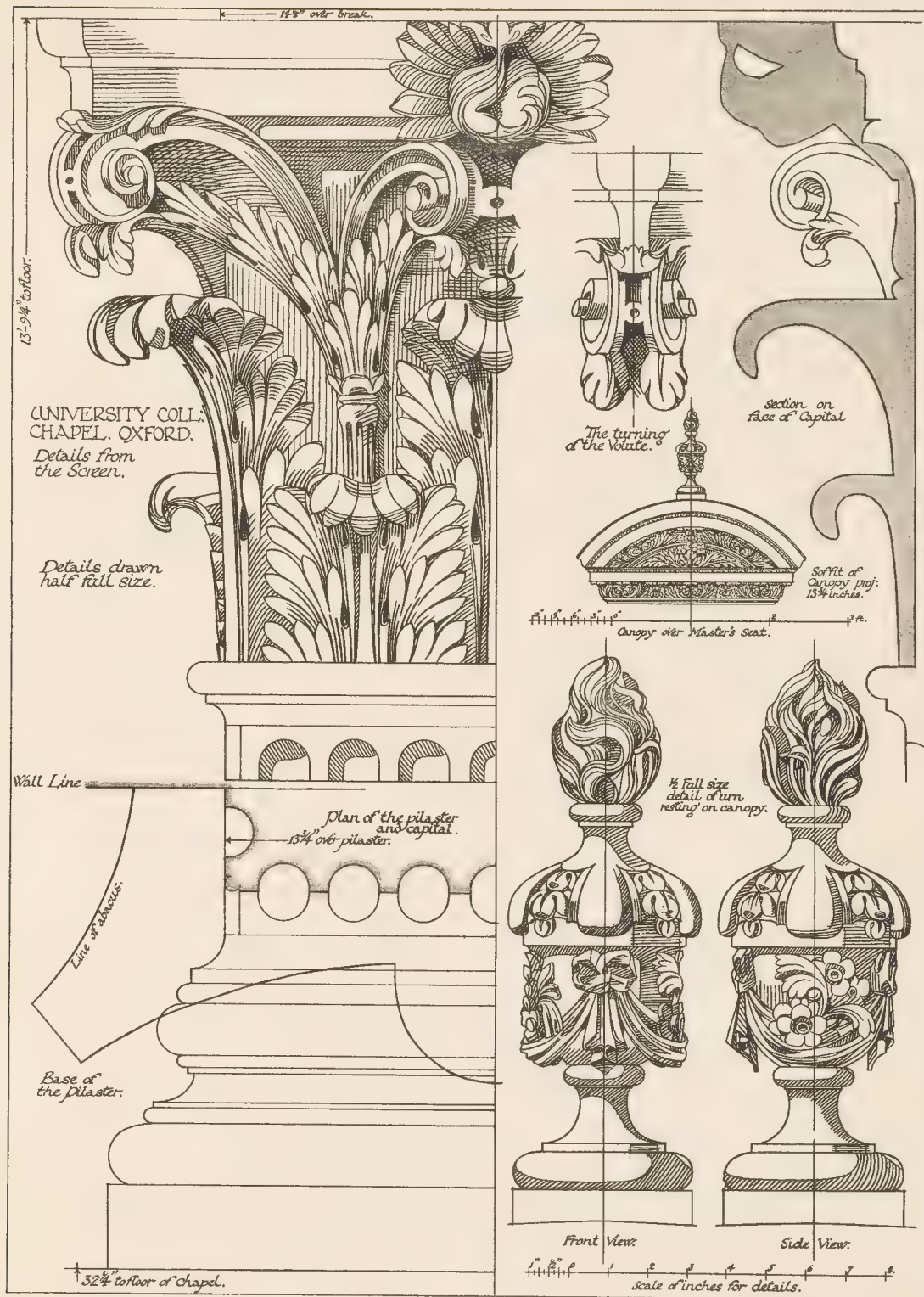




UNIVERSITY COLLEGE CHAPEL, OXFORD  
THE STALLS—DETAILS OF THE WOODWORK



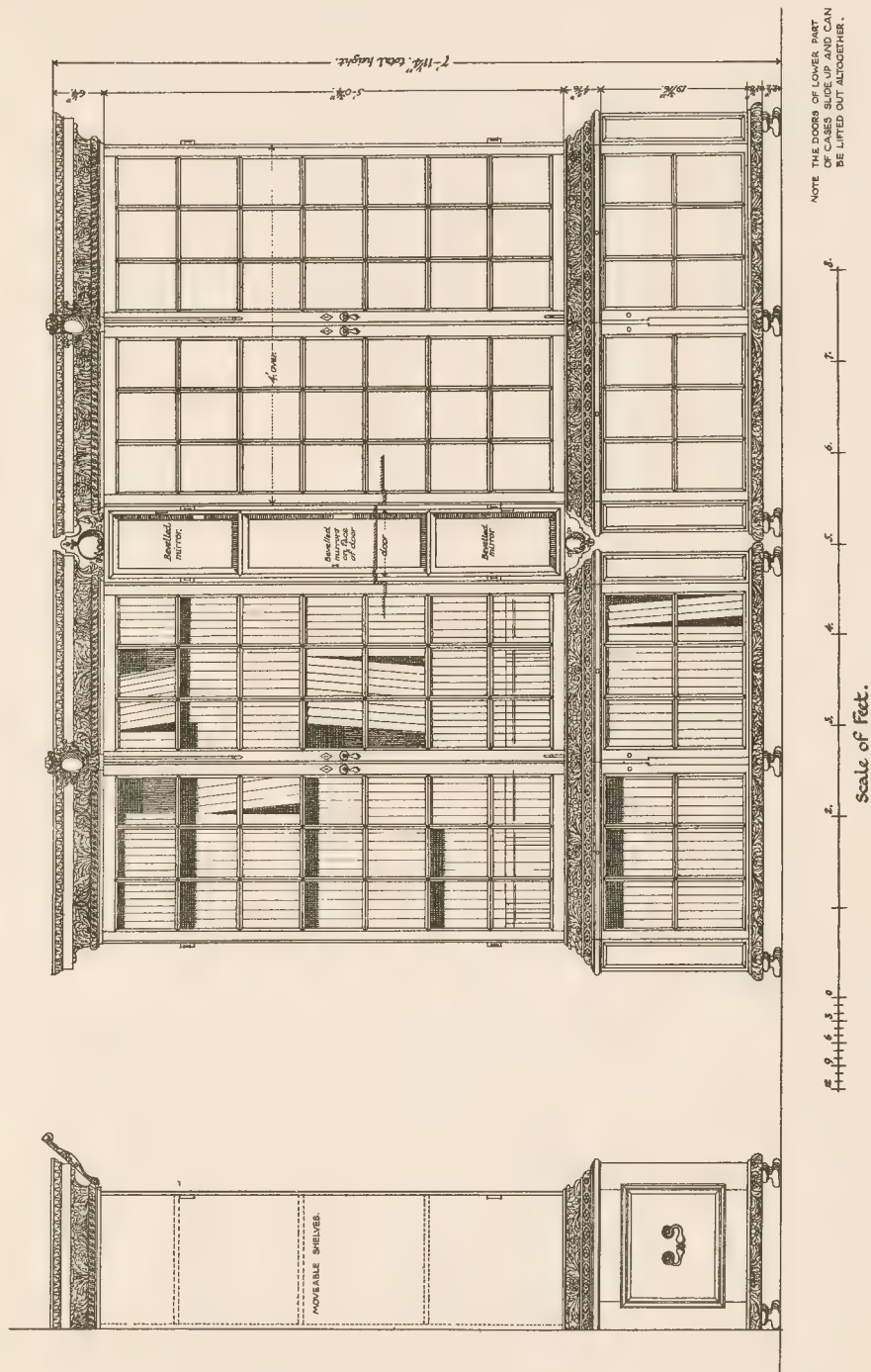




UNIVERSITY COLLEGE CHAPEL, OXFORD  
DETAILS FROM THE SCREEN



Detail of one of Pepys' Bookcases.



NOTE THE DOORS OF LOWER PART OF CASES SLIDE UP AND CAN BE LIFTED OUT ALTOGETHER.

MAGDALENE COLLEGE, CAMBRIDGE  
A BOOKCASE IN THE PEPPYAN LIBRARY





section of  
cornice.

section of panel m.d.g.  
on end of case, lower  
part only.

4' over top part.

*top rail.*

—class-panes  $6\frac{3}{8}$ " wide  $\times 7\frac{1}{2}$ " high—

—*not*



door.

class — panes 6 $\frac{1}{2}$ " wide x 8 $\frac{1}{2}$ " high.

35

*Detail of ornament on A drawn extended.*

*Detail of alternative ornament on B drawn extended.*

scale of inches for details.

MAGDALENE COLLEGE, CAMBRIDGE  
DETAILS OF A BOOKCASE IN THE PIPESIAN LIBRARY

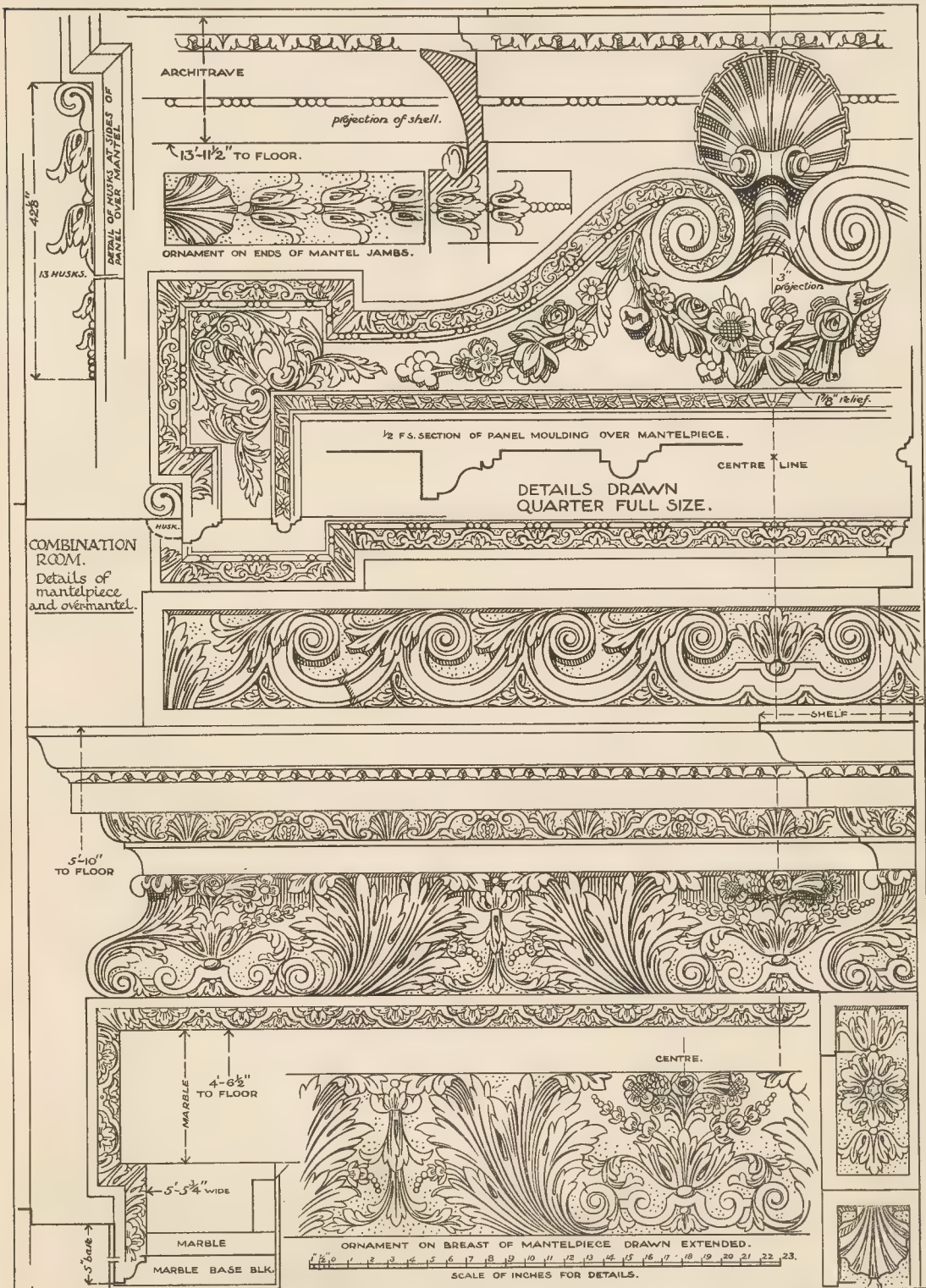




CLARE COLLEGE, CAMBRIDGE  
COMBINATION ROOM—ELEVATIONS OF WALLS AND PART DETAILS







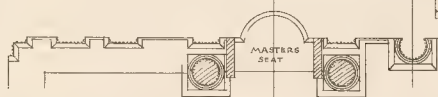
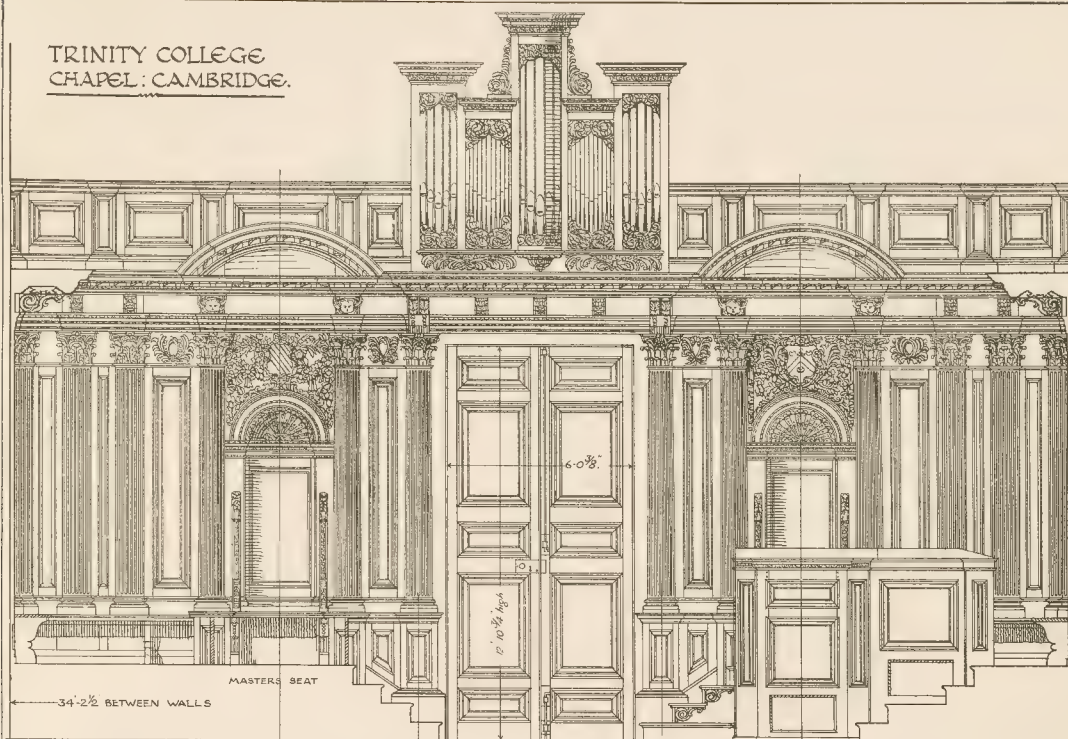
CLARE COLLEGE, CAMBRIDGE

COMBINATION ROOM—DETAILS OF MANTELPiece AND OVERMANTEL



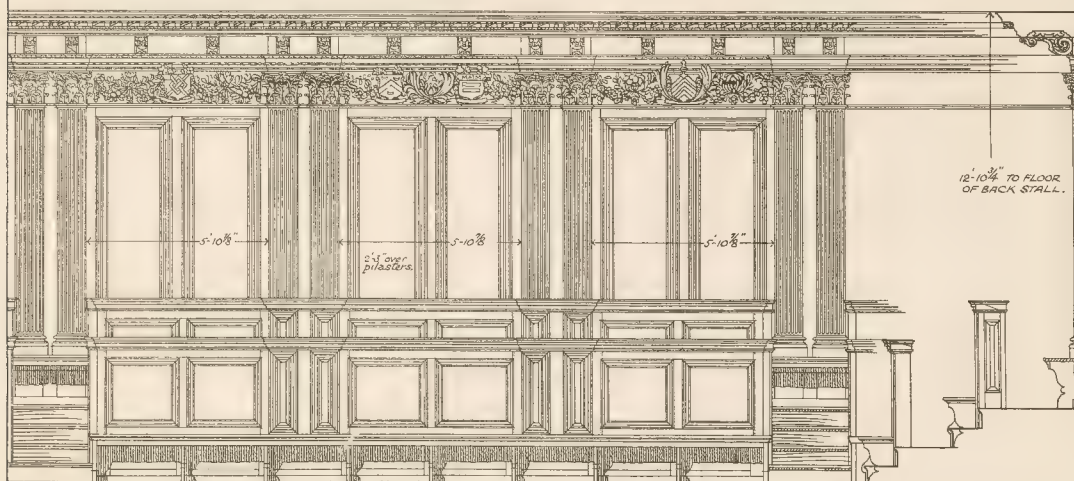


TRINITY COLLEGE  
CHAPEL: CAMBRIDGE.



plan.

Elevation of the screen, and  
lower part of organ.



part elevation of stalls.

82'-2" over wall wainscoting of stalls.

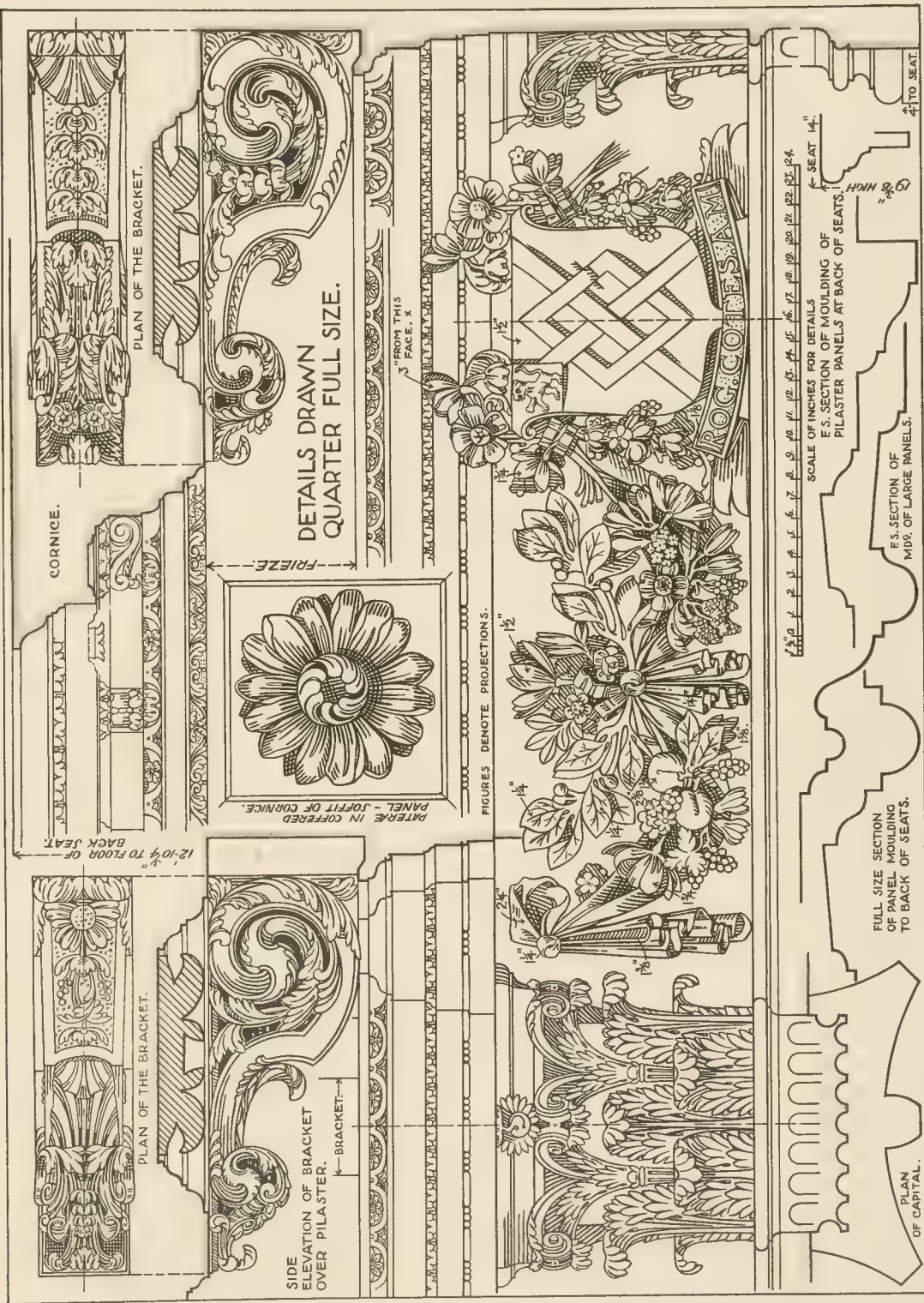
section.

scale of feet for elevations.

TRINITY COLLEGE CHAPEL, CAMBRIDGE  
ELEVATION OF SCREEN AND PART ELEVATION OF STALLS

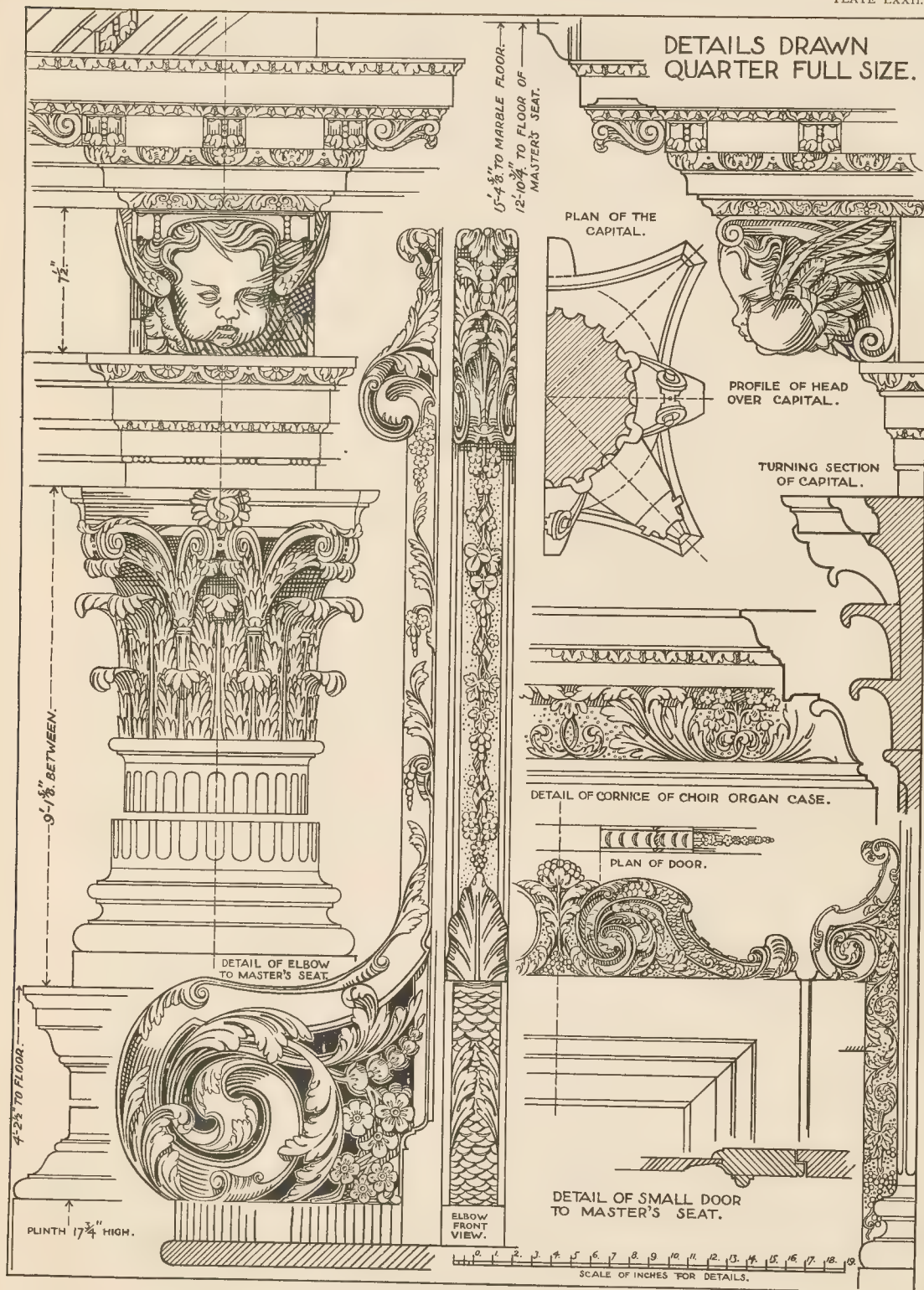












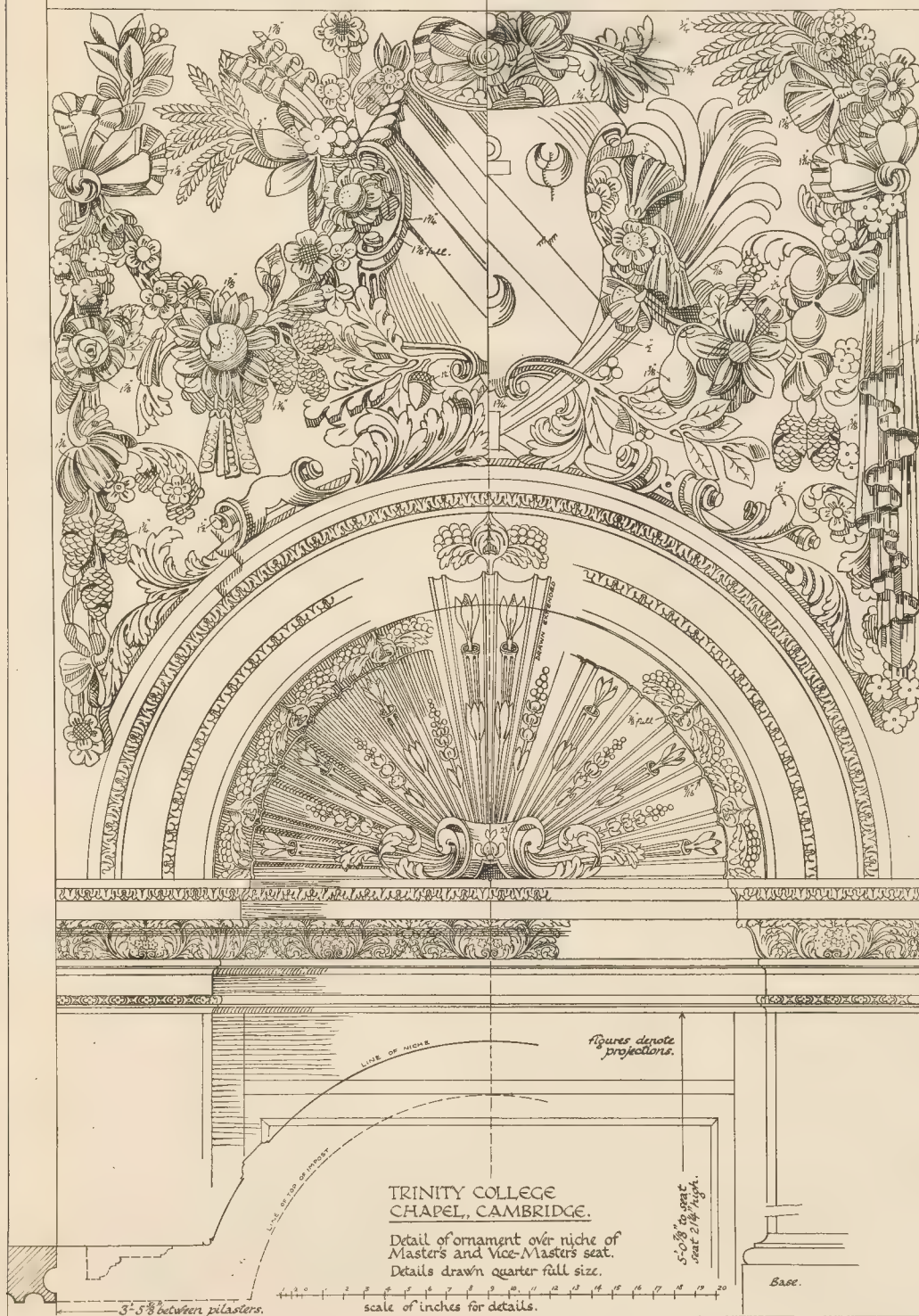
TRINITY COLLEGE CHAPEL, CAMBRIDGE  
VARIOUS DETAILS FROM THE SCREEN





ornament over niche of the Master's seat.

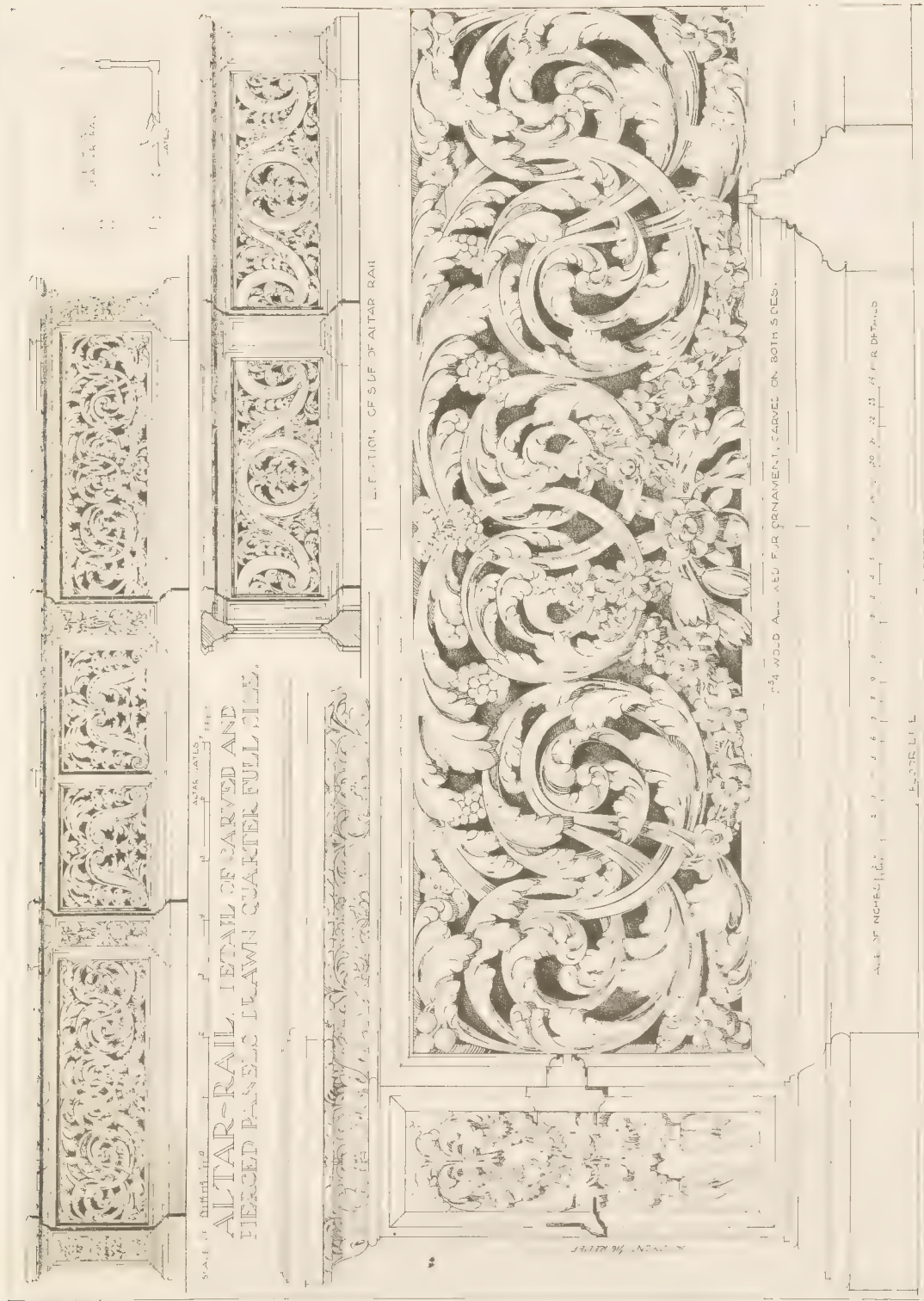
ornament over niche of the Vice-Master's seat.



TRINITY COLLEGE CHAPEL, CAMBRIDGE  
THE SCREEN—DETAIL OF NICHE TO CANOPIED STALLS



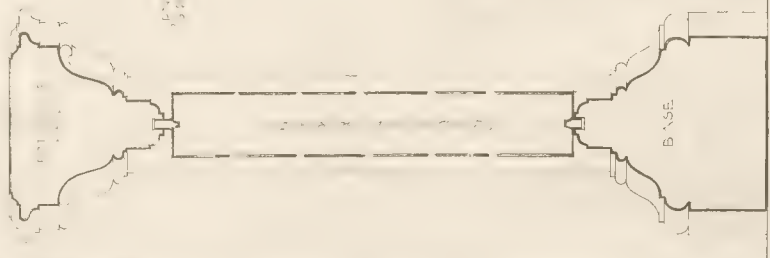




TRINITY COLLEGE CHAPEL, CAMBRIDGE  
ELEVATIONS AND DETAILS OF THE ALTAR RAIL



ALTAR  
TABLE  
DETAILS



DETAILS

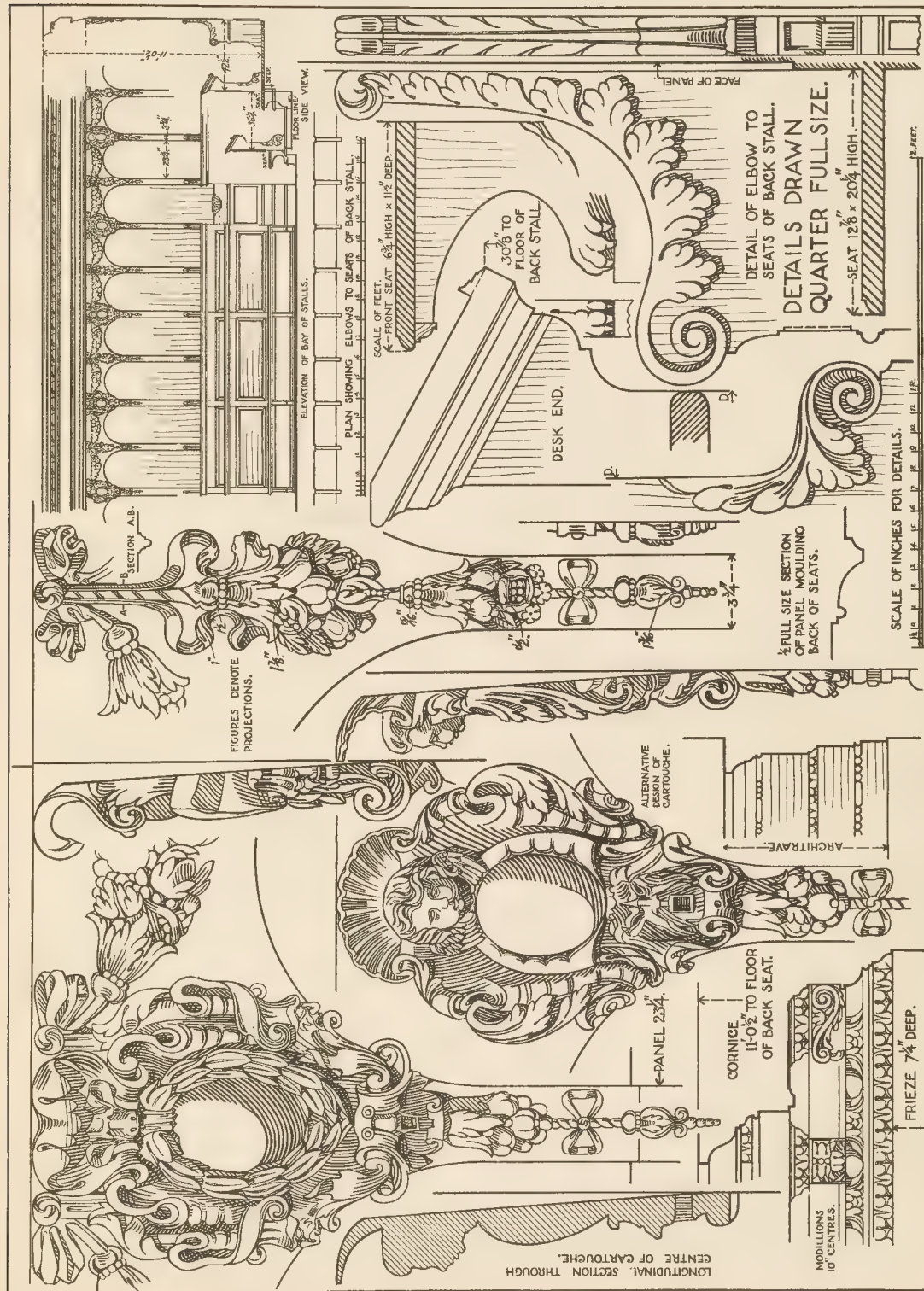


ALTAR-RAIL PANEL AT SIDES

TRINITY COLLEGE CHAPEL, CAMBRIDGE  
DETAILS OF THE ALTAR RAIL





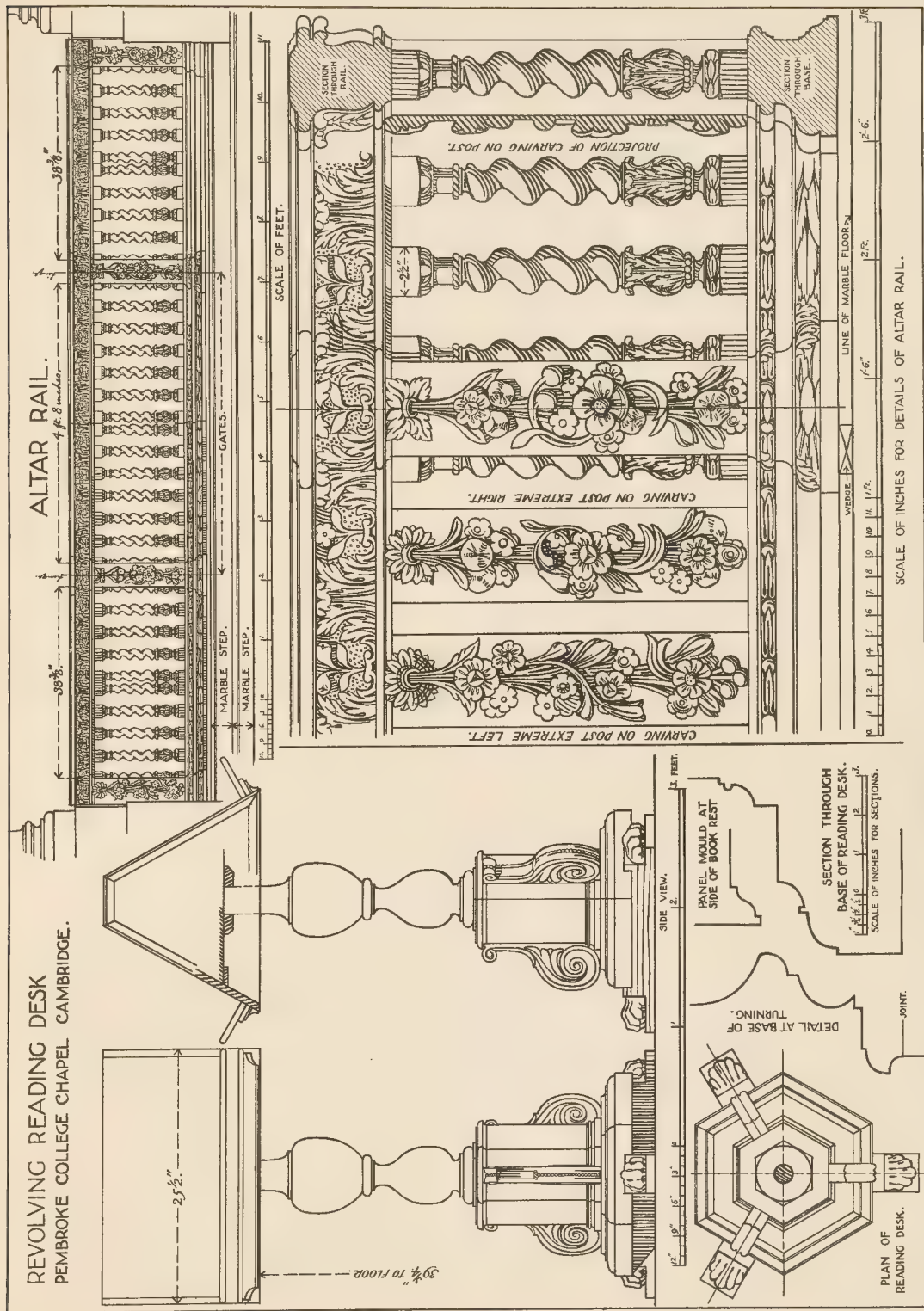


PEMBROKE COLLEGE CHAPEL, CAMBRIDGE

DETAILS OF THE STALLWORK



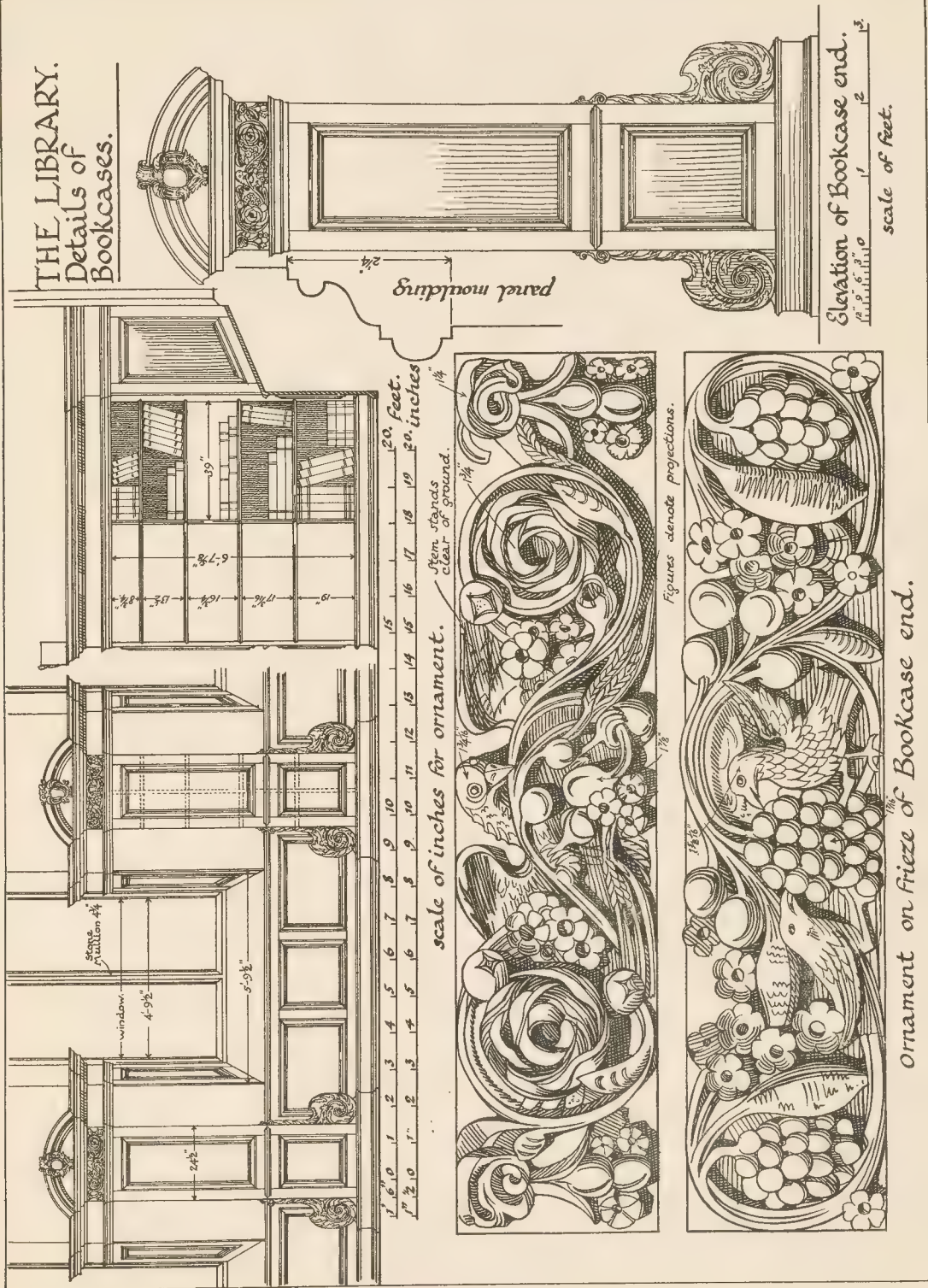




PEMBROKE COLLEGE CHAPEL, CAMBRIDGE  
DETAILS OF THE READING-DESK  
DETAILS OF THE ALTAR RAIL



THE LIBRARY.  
Details of  
Bookcases.

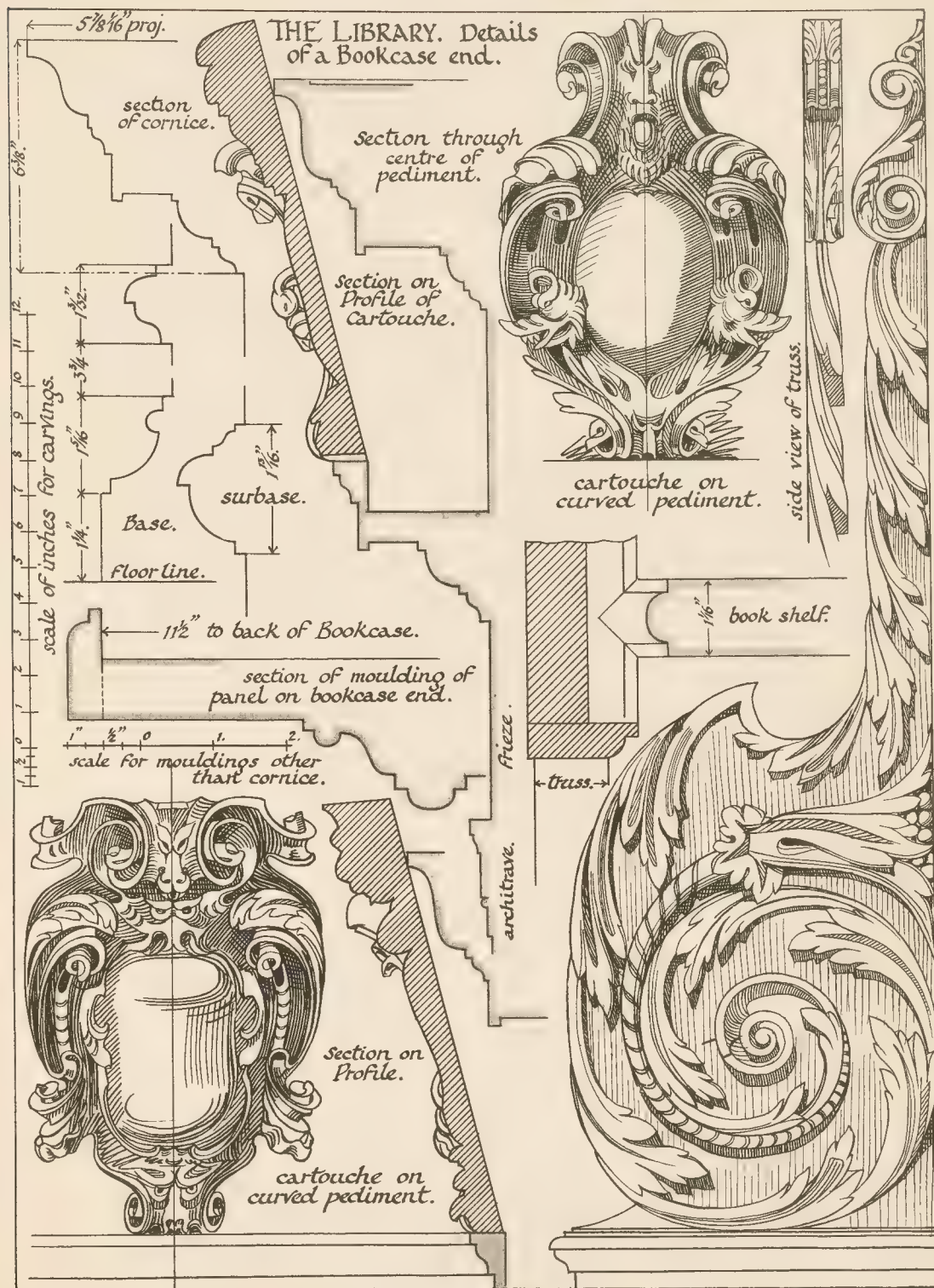


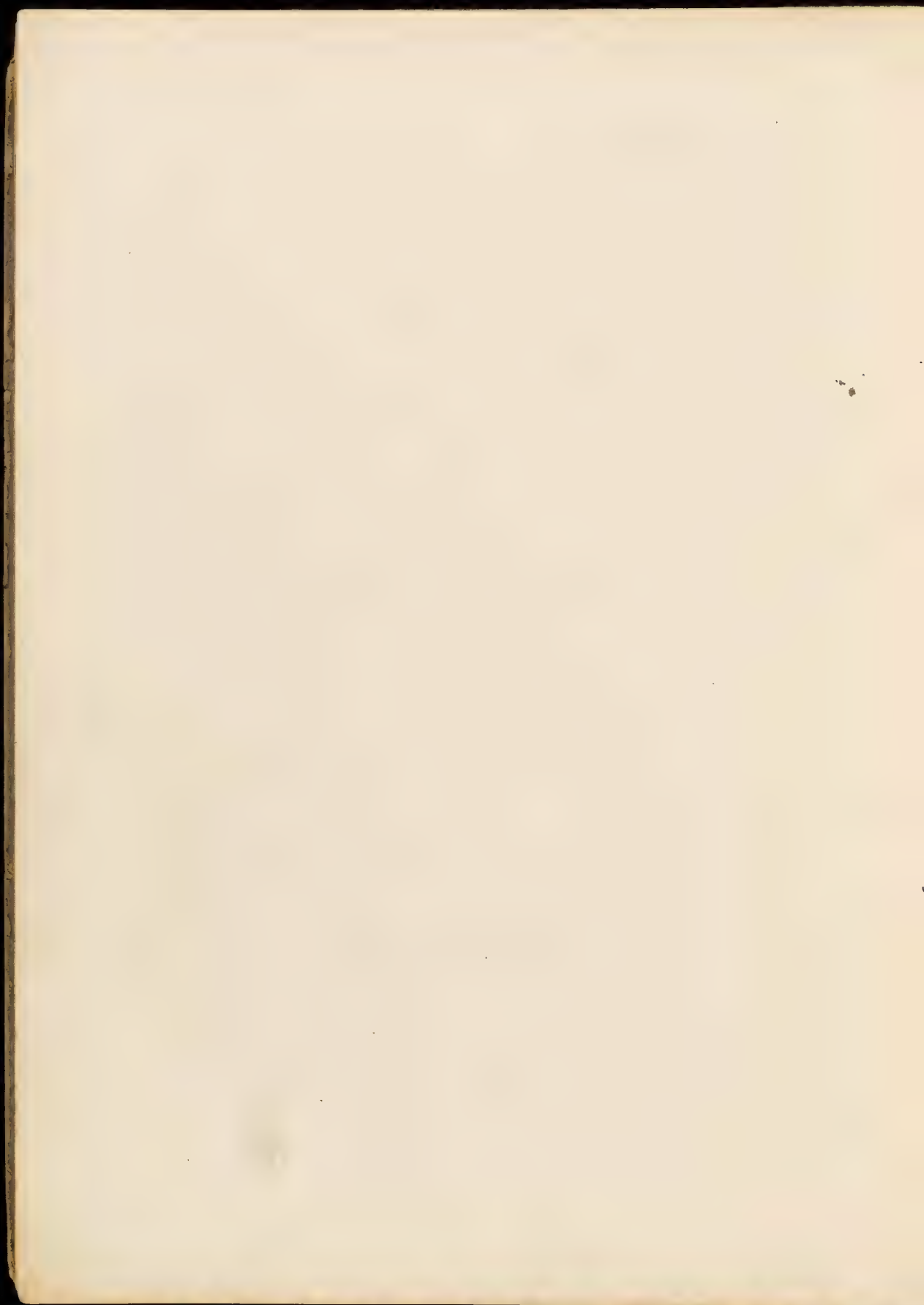
Ornament on Frieze of <sup>the</sup> Bookcase end.

PEMBROKE COLLEGE, CAMBRIDGE  
PART DETAILS OF BOOKCASES IN THE LIBRARY

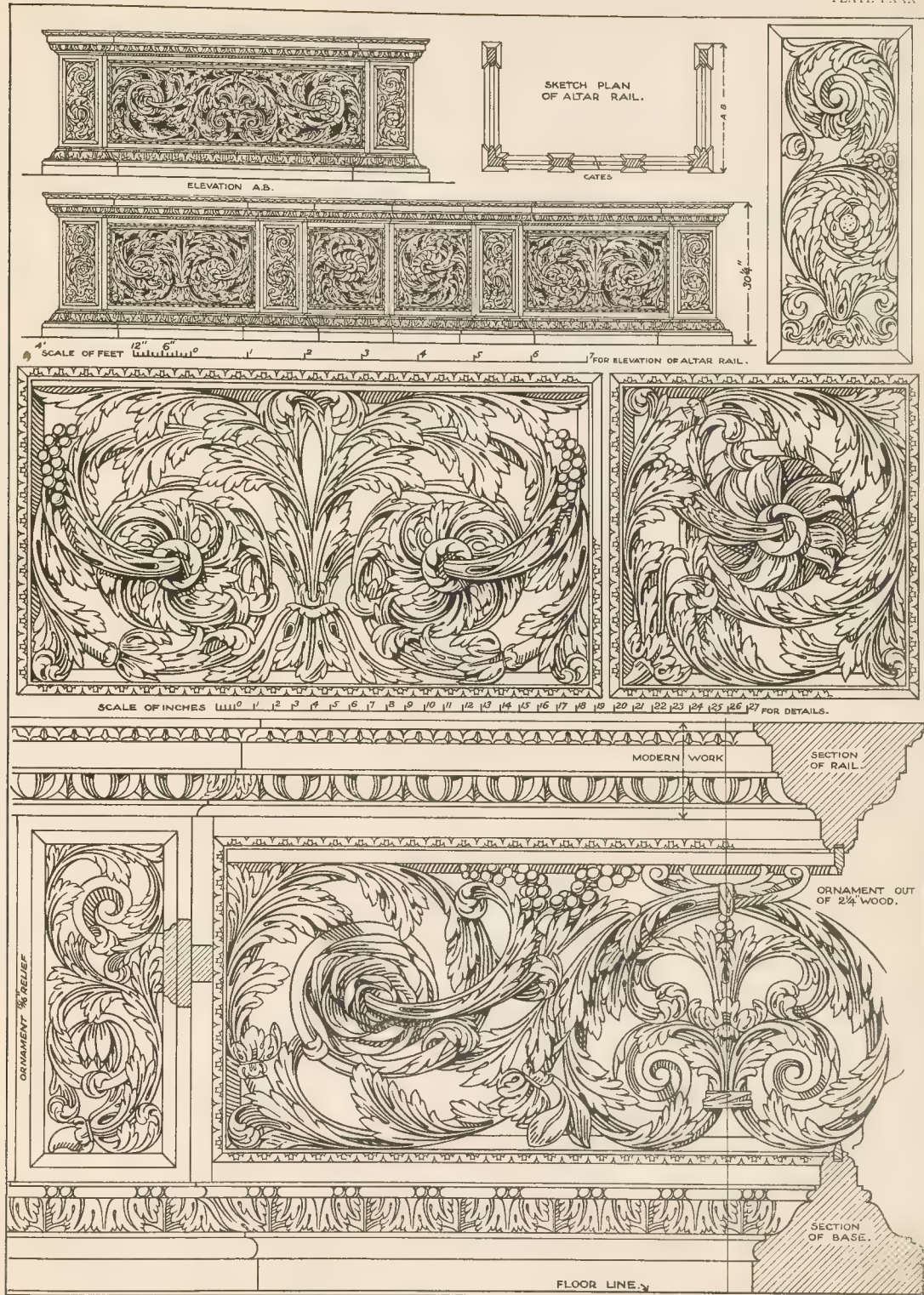




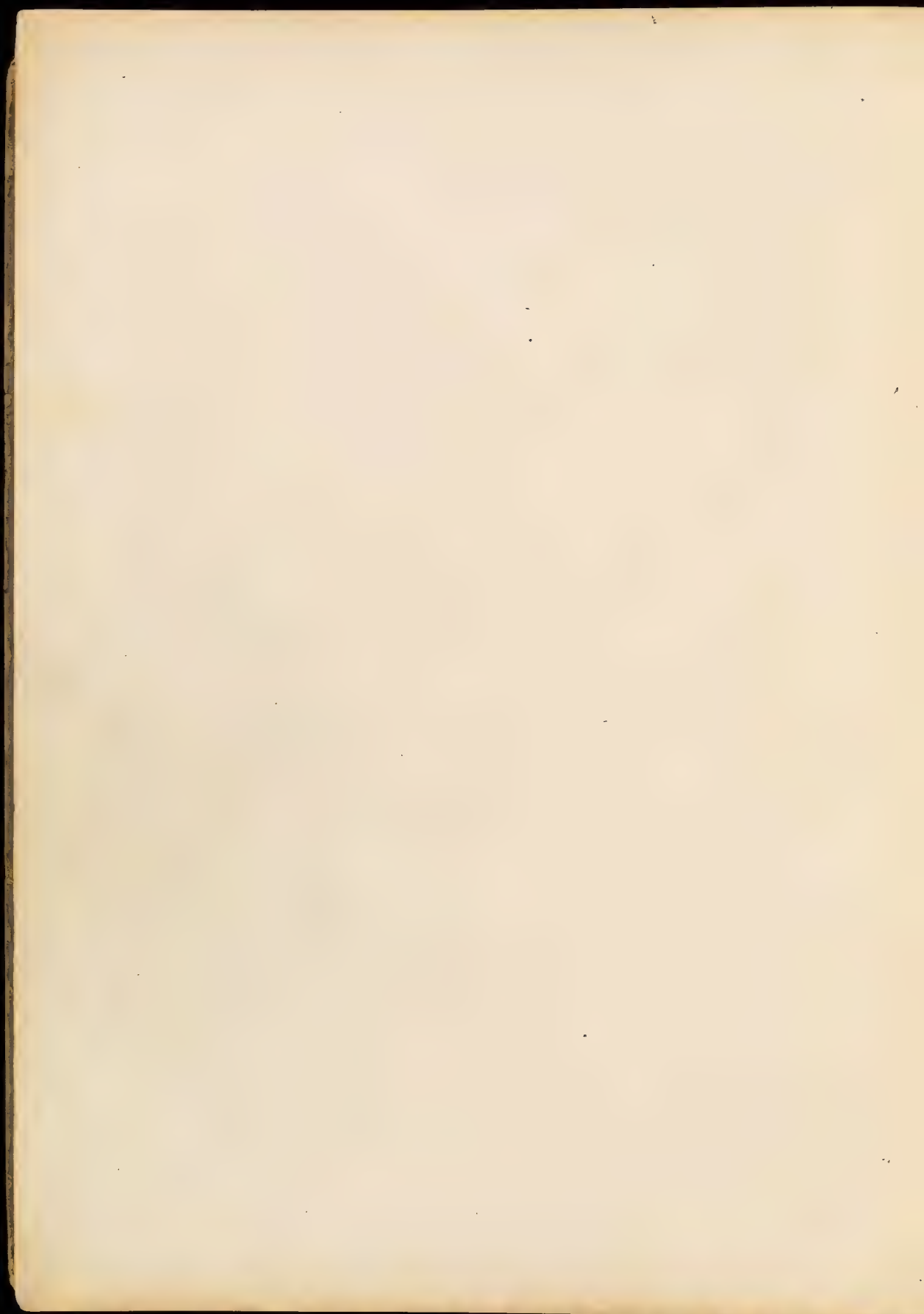


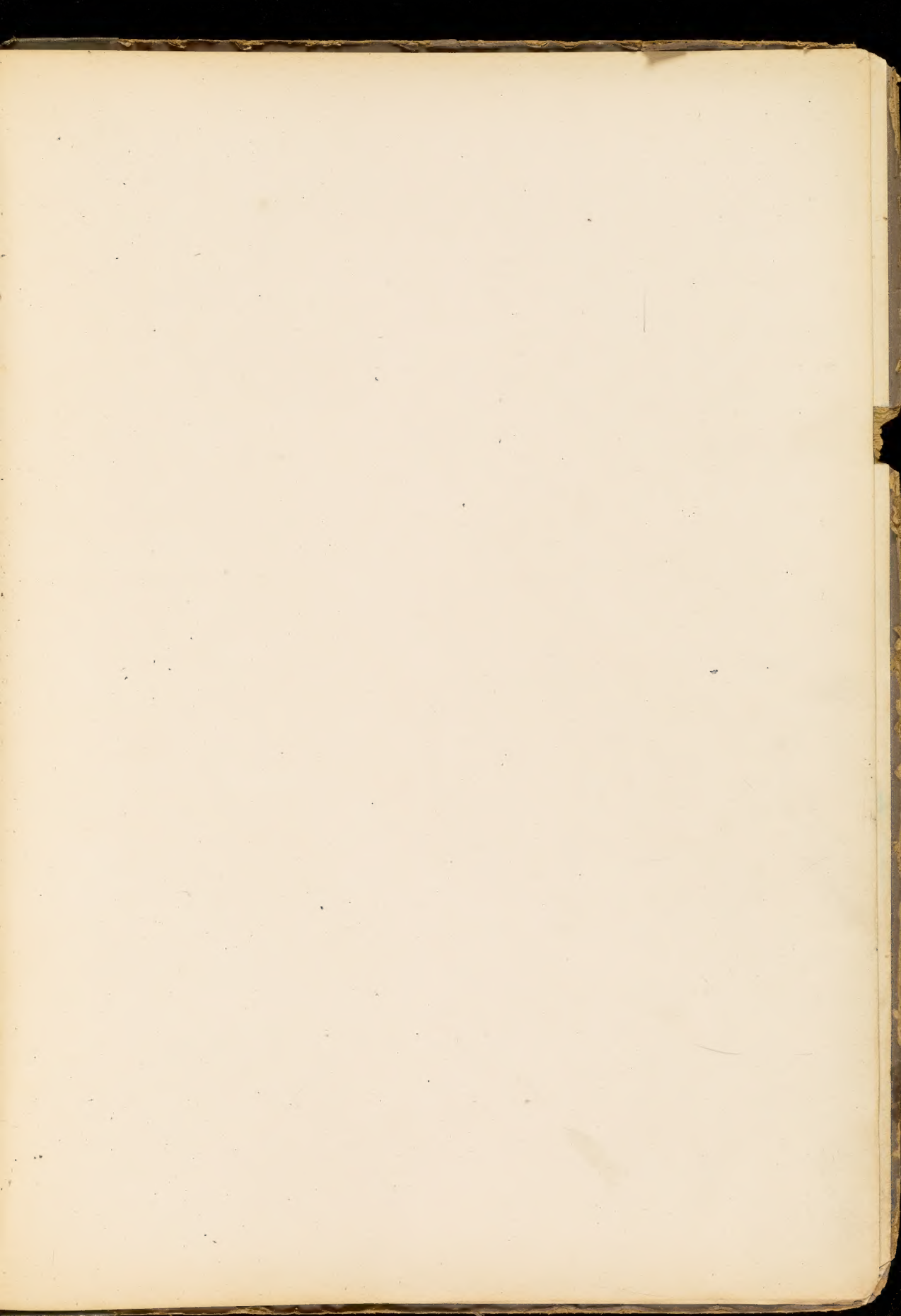






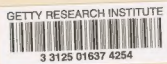
EMMANUEL COLLEGE CHAPEL, CAMBRIDGE  
ELEVATIONS AND DETAILS OF ALTAR RAIL.







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